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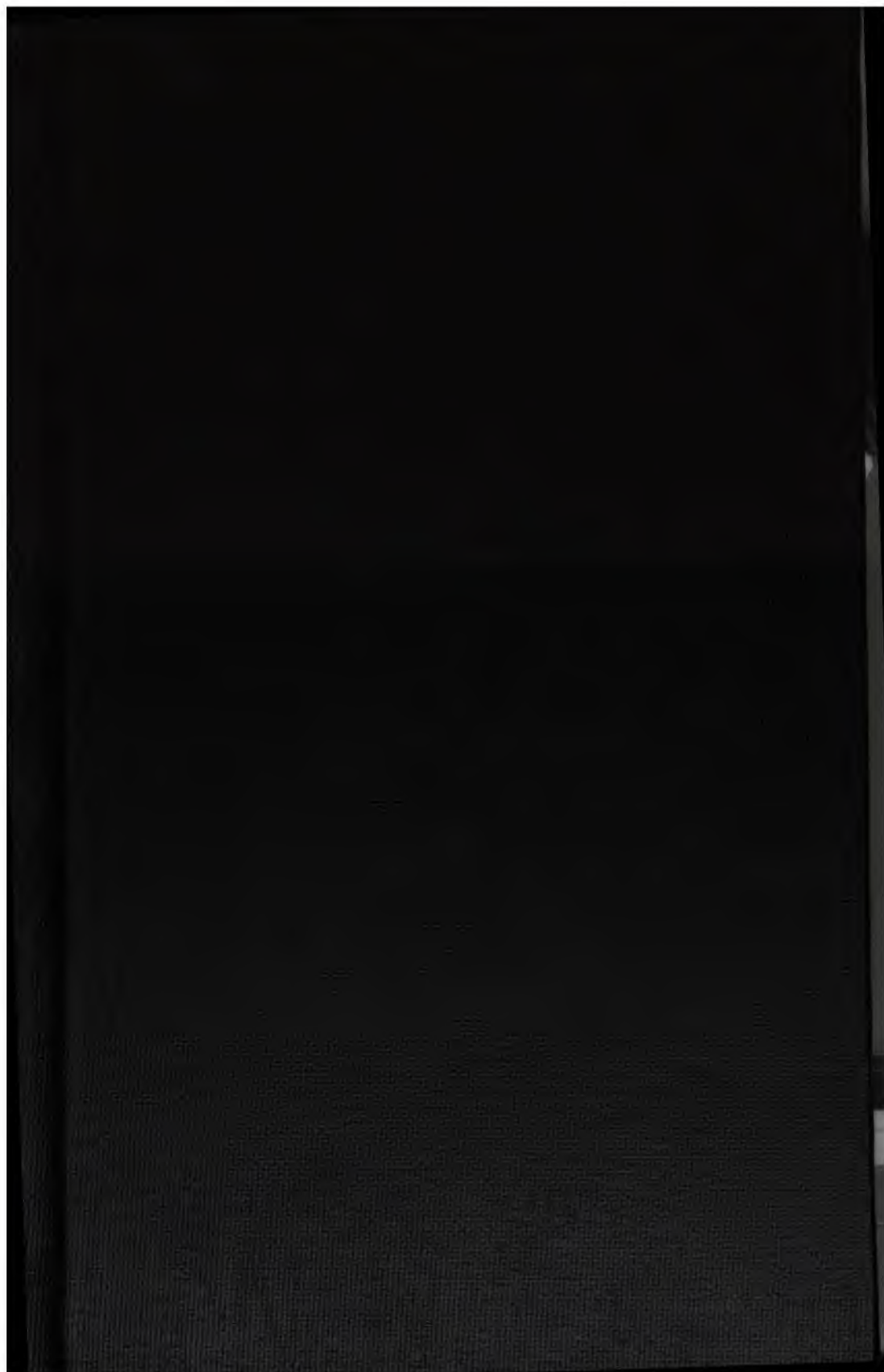
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# SOPHOCLES

THE PLAYS AND FRAGMENTS.

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PART III.

THE ANTIGONE.

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# SOPHOCLES

## THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND  
TRANSLATION IN ENGLISH PROSE,

BY

SIR RICHARD JEBB, LITT.D.,

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE  
IN THE UNIVERSITY OF CAMBRIDGE, AND M.P. FOR THE UNIVERSITY:

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PART III.

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## PREFACE.

THE *Antigone*, one of the earliest of its author's extant plays,—the *Ajax* alone having a rival claim in this respect,—belongs by time, as by spirit, to the very centre of the age of Pericles. At the probable date of its composition, the Parthenon was slowly rising on the Acropolis, but was still some years from completion; Pheidias, a few years older than Sophocles, and then about sixty, was in the zenith of his powers. The traditional, and best, reading of a verse in the ode to Dionysus (v. 1119) suggests the fresh interest in Southern Italy which Athenians had lately acquired by the foundation of Thurii<sup>1</sup>, and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show; but it is also distinctively a work of Græek art at the highest. It is marked by the singleness of motive, and the

<sup>1</sup> In his able work, *The Age of Pericles* (vol. II. p. 132), Mr Watkiss Lloyd makes an interesting remark with reference to the *Antigone*. Thurii stood near the old site of Sybaris. Telys was despot of Sybaris when it was destroyed by Croton (circ. 510 B.C.). Shortly before that event, he had put some Crotoniat envoys to death, and exposed their unburied bodies before the walls, according to the historian Phylarchus (circ. 220 B.C.) in Athen. p. 521 D. Callias, the soothsayer of Telys, afterwards forsook him,—alarmed by the omens (Her. 5. 44). This story may well have been brought into notoriety at Athens by the keen interest felt just then in Thurii. Creon's part would thus suggest a striking reminiscence.

self-restraint, which belonged to such art; it deserves to be studied sympathetically, and as a whole; for there could be no better example of ideal beauty attained by truth to human nature.

Such a study of the play, as a work of art, stands here in a more than usually intimate relation with that study of language and of detail which it is the secondary office of an interpreter to assist. The poetical texture of the work is, even for Sophocles, remarkably close and fine; it is singularly rich in delicate traits which might easily escape our observation, but which are nevertheless of vital consequence to a just appreciation of the drama in larger aspects. The *Antigone* is thus a peculiarly exacting subject for a commentator. In estimating the shortcomings of an attempt to illustrate it, it may at least be hoped that the critic will not altogether forget the difficulties of the task.

A reference to the works chiefly consulted will be found at p. liv. The editor has been indebted to Mr W. F. R. Shilleto, formerly Scholar of Christ's College, for his valuable assistance in reading the proof-sheets; and must also renew his acknowledgments to the staff of the Cambridge University Press.

The present edition has been carefully revised.

R. C. JEBB.

CAMBRIDGE, *April*, 1900.

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## INTRODUCTION.

§ I. THE *Oedipus Tyrannus* is concerned with the fall of the Theban king; the *Coloneus*, with the close of his life; and the *Antigone*, with a later episode in the fortunes of his children. But the order of composition was, *Antigone*, *Tyrannus*, *Coloneus*; and the first was separated from the last by perhaps more than thirty years of the poet's life. The priority of the *Antigone* admits of a probable explanation, which is not without interest. There is some ground for thinking that the subject—though not the treatment—was suggested by Aeschylus.

The sisters Antigone and Ismene are not mentioned by Homer, Hesiod, or Pindar<sup>1</sup>. Antigone's heroism presupposes a legend that burial had been refused to Polyneices. Pindar knows nothing of such a refusal. He speaks of the seven funeral-pyres provided at Thebes for the seven divisions of the Argive army<sup>2</sup>. Similarly Pausanias records a Theban legend that the corpse of Polyneices was burned on the same pyre with that of Eteocles, and that the very flames refused to mingle<sup>3</sup>. The refusal of burial was evidently an Attic addition to the story.

<sup>1</sup> Salustius, in his Argument to this play (p. 5), notices that the fortunes of the sisters were differently related by other writers. Mimnermus (c. 620 B.C.) spoke of Ismene having been slain at Thebes by Tydeus, one of the Argive chiefs. Ion of Chios (c. 450 B.C.) said that both sisters were burned in the Theban temple of Hera by Laodamas, son of Eteocles, when Thebes was taken in the later war of the Epigoni. Here, then, we have an Ionian contemporary of Sophocles who did not know the legend of Antigone's deed,—another indication that the legend was of Attic growth.

<sup>2</sup> Pind. *Ol.* 6. 15; *Nem.* 9. 24.

<sup>3</sup> Paus. 9. 18. 3.

It served to contrast Theban vindictiveness with Athenian humanity; for it was Theseus who ultimately buried the Argives at Eleusis. If Creon's edict, then, was an Attic invention, it may be conjectured that Antigone's resolve to defy the edict was also the conception of an Attic poet. Aeschylus is the earliest author who refers to the edict against burial, and he is also the first who tells of Antigone's resolve. His Theban trilogy consisted of the *Laius*, the *Oedipus*, and the *Seven against Thebes*<sup>1</sup>. At the end of the last play a herald proclaims an edict just published by the Council of Thebes; sepulture shall be given to Eteocles, but denied to Polyneices. Antigone at once declares her resolve; she will bury Polyneices. The Theban maidens who form the Chorus are divided. One half of their number goes to attend the funeral of Eteocles; the other half accompanies Antigone to her task. There the play ends.

The Aeschylean situation—contrast with the Sophoclean.

§ 2. The situation, as it is thus left by the *Seven against Thebes*, is essentially different from that in the play of Sophocles. The Antigone of Aeschylus is not isolated in her action, but is escorted by a band of maidens who publicly avow their sympathy. Though the herald enters a formal protest, and hints that the rulers are likely to be 'severe,' yet he does not say that death is to be the price of disobedience, nor, indeed, does he specify any penalty. The Chorus represents average civic opinion; and one half of the Chorus openly defies the decree. A plot which began thus could scarcely end in the Council taking the heroine's life. It rather foreshadows a final solution which shall be favourable to her; and we might surmise that, in loosing the knot, Aeschylus would have resorted to a divine mandate or intervention. But the Antigone of Sophocles stands alone; the penalty of a dreadful death is definitely set before her; and, whatever the Thebans may think of Creon's edict, no one dares to utter a word of disapproval. Taking the two primary facts—the veto, and Antigone's resolve—Sophocles has worked in a manner which is characteristically his own.

<sup>1</sup> With regard to this trilogy, see *Introd. to the Oedipus Tyrannus*, p. xvi.

§ 3. Let us first trace the outline of the action.

The scene is laid before the palace of Creon,—once that of Oedipus,—at Thebes. The city has just been delivered from a great peril. It had been besieged by an Argive army, the allies of the exile Polyneices, whom his brother Eteocles had driven out of Thebes, that he himself might be sole king. But on the day before that with which the play begins, the two brothers had slain each other in single fight. Besides Polyneices, six other leaders of the besiegers had been killed by as many Theban chiefs. Thus deprived of its commanders, the besieging host had fled, panic-stricken, in the night.

Analysis of  
the play.

I. Pro-  
logue: 1—  
99.

It is the moment of dawn. Antigone has asked her sister Ismene to come forth with her from the house, in order that they may converse alone. Creon, their uncle, is now king. He has put forth an edict,—that Eteocles, the champion of Thebes, shall be honourably buried; but the body of Polyneices, the country's foe, shall be left on the plain outside the walls of Thebes, for dogs and birds to mangle at their will. If any citizen dares to disobey, he shall be stoned to death. Antigone tells her sister that she is resolved to defy this edict, and to bury their brother Polyneices. Ismene vainly seeks to dissuade her; and Antigone goes forth, alone, to do the deed.

The Chorus of fifteen Theban elders now enters. Creon has summoned them to meet him,—they do not yet know wherefore. They greet the rising sun, and, in a splendid ode, describe the danger from which Thebes has been saved. The dramatic effect of the ode is to make us feel how grievous, from a Theban point of view, has been the act of Polyneices.

Parodos:  
100—161.

Creon comes forth. Declaring his resolve that patriotism and treason shall never miss their due rewards, he acquaints the Chorus with the purport of his edict,—that Eteocles shall be honoured, and Polyneices dishonoured. The elders receive the decision with unquestioning respect; though their words are more suggestive of acquiescence than of approval.

II. First  
episode:  
162—331.

A guard arrives, with the startling news that unknown hands have already paid burial rites to Polyneices, by the symbolical act of sprinkling dust on the corpse. Creon dismisses the man with threats of a terrible death, which the other guards shall

share, if they fail to discover the men who have thus broken the edict.

First  
stasimon:  
332—375.  
Anapaests,  
376—383.

The choral ode which follows is a beautiful treatment of a theme which this mysterious deed suggests,—human inventive-ness,—its audacity and its almost infinite resource, save for the limits set by fate. As these strains cease, anapaests spoken by the leader of the Chorus express sudden amazement and pain.—Antigone, the royal maiden, the niece of the king, is led in, a prisoner, in the hands of the guard.

III.  
Second  
episode:  
384—581.

Questioned by Creon, Antigone replies that she knew the edict, but nevertheless paid funeral rites to her brother because she held that no human law could supersede the higher law of the gods. She is ready to die.

Creon, still more incensed by her demeanour, vows that she shall indeed perish by a shameful death. He suspects Ismene also; and she is presently brought in. Agonised by grief for her sister's impending doom, Ismene entreats that she may be considered as sharing the responsibility of the deed; she wishes to die with her sister. Antigone firmly and even sternly, though not bitterly, rejects this claim, which 'justice will not allow'; the deed has been hers only. Ismene vainly seeks to move Creon; he is not touched by her despair, or by the thought—to which Ismene also appeals—that his son Haemon is betrothed to Antigone. He orders that both sisters shall be taken into the house, and closely guarded; for his present purpose is that both shall die.

Second  
stasimon:  
582—625.  
Anapaests,  
626—630.

Moved by the sentence which has just been passed, the Chorus speaks of the destiny which has pursued the royal line of Thebes: 'When a house hath once been shaken from heaven, there the curse fails nevermore.' The sisters were the last hope of the race; and now they too must perish. The ode closes with a strain of general reflection on the power of Zeus and the impotence of human self-will. There is no conscious reference to Creon; but, for the spectators, the words are suggestive and ominous.

IV. Third  
episode:  
631—780.

Haemon enters. He has come to plead with his father for the life of his betrothed Antigone. This scene is one of the finest in the play. A lesser dramatist would have been apt

to depict Haemon as passionately agitated. The Haemon of Sophocles maintains an entire calm and self-control so long as a ray of hope remains; his pleading is faultless in tone and in tact; he knows Creon, and he does not intercede with him as a lover for his betrothed; he speaks as a son solicitous for his father's reputation, and as a subject concerned for the authority of his king; he keeps his temper under stinging taunts; it is only when Creon is found to be inexorable that the pent-up fire at last flashes out. Then, when Haemon rushes forth,—resolved, as his latest words hint, not to survive his beloved,—he leaves with the spectators a profound sense of the supreme effort which he has made in a cause dearer to him than life, and has made without success.

Haemon having quitted the scene, Creon announces, in reply to a question of the Chorus, the mode of death which he designs for Antigone. As for Ismene, he will spare her; her entire innocence has been proved, to his calmer thoughts, by the words which passed between the sisters in his presence. Antigone is to be immured in a sepulchral chamber,—one of the rock-tombs in the low hills that fringe the plain of Thebes,—and there she is to be left, with only the formal dole of food which religion prescribes, in order to avert the pollution which the State would otherwise incur through the infliction of death by starvation.

A choral song celebrates the power of Love,—as seen in Third Haemon, who has not feared to confront a father's anger in stasimon : 781—800. While implying that Anapaest: 801—805. Haemon has acted amiss, the ode also palliates his action by suggesting that the deity who swayed him is irresistible. At the same time this reference to Haemon's passion serves to deepen the pathos of Antigone's fate.

She is now brought out of the house by Creon's servants, v. Fourt who are to conduct her to her living tomb. At that sight, the episode: 806—943. Theban elders cry that pity constrains them, even as love constrained Haemon, to deplore the sentence. Antigone speaks to them of her fate, and they answer not unkindly; yet they say plainly that the blame for her doom rests with herself alone; the king could not grant impunity to a breach of his edict. Creon enters, and reproves the guards for their delay. In her

latest words, Antigone expresses her confidence in the love which awaits her beyond the grave; and also the trouble which overclouds her trust in the gods, who knew her deed, and yet have permitted her to suffer this doom. Then she is led forth, and is seen no more.

The rocky tomb to which she is passing suggests the theme of a choral ode, commemorating three other sufferers of a cruel imprisonment,—Danaë, Lycurgus, and Cleopatra.

As the choral strains cease, the blind and aged prophet Teiresias is led in by a boy. He comes with an urgent warning for the king. The gods are wroth with Thebes; they will no longer give their prophet any sign by the voice of birds, or through the omens of sacrifice. The king is himself the cause, by his edict. Carrion-creatures have defiled the altars of Thebes with the taint of the unburied dead. Let burial rites be at once paid to Polyneices. He speaks for Creon's own good.

Here we pause for a moment to answer a question which naturally occurs to the modern reader. Why is Polyneices said to be still unburied? Has not Antigone already rendered burial rites to him; is it not precisely for that action that she is dying? Antigone had, indeed, given symbolical sepulture to Polyneices by sprinkling dust upon the corpse, and pouring libations. The performance of that act discharged her personal duty towards the dead and the gods below; it also saved her dead brother from the dishonour (which would else have been a reproach to him in the other world) of having been neglected by his nearest kinsfolk on earth. But Antigone's act did not clear Creon. Creon's duty to the dead and to the gods below was still unperformed. So far as Creon was concerned, Polyneices was still unburied. And Creon's obligation could not be discharged, as Antigone's had been, merely by the symbolical act, which religion accepted only when a person was unavoidably hindered from performing regular rites. There was nothing to hinder Creon from performing such rites. These were still claimed from him. After Antigone's tribute had been rendered, birds and dogs had been busy with the corpse. Creon's duty to the dead and to the gods below was now also a duty

towards the polluted State, from which his impiety had alienated the gods above.

In reply to the friendly and earnest warning of Teiresias, Creon angrily accuses the seer of mercenary complicity in a disloyal plot; malcontent Thebans wish to gain a triumph over their king by frightening him into a surrender. Never will he grant burial rites to Polyneices.

Teiresias, angered in his turn, then declares the penalty which the gods reserve for such obduracy. With the life of his own son shall Creon atone for his twofold sin,—the detention of the dead among the living, and the imprisonment of the living in the abode of the dead. The seer then departs.

Creon is deeply moved. In the course of long and eventful years he has learned a lesson which is present also to the minds of the Theban elders. The word of Teiresias has never failed to come true.

After a hurried consultation with the Chorus, Creon's resolve is taken. He will yield. He immediately starts, with his servants, for the upper part of the Theban plain, where the body of Polyneices is still lying,—not very far, it would seem, from the place of Antigone's prison.

At this point an objection might suggest itself to the spectator. Is there not something a little improbable in the celerity with which Creon,—hitherto inflexible,—is converted by the threats of a seer whom he has just been denouncing as a venal impostor? Granting that experience had attested the seer's infallibility when speaking in the name of the gods, has not Creon professed to believe that, in this instance, Teiresias is merely the mouthpiece of disloyal Thebans? The answer will be found by attentively observing the state of mind which, up to this point, has been portrayed in Creon. He has, indeed, been inflexible; he has even been vehement in asserting his inflexibility. But, under this vehemence, we have been permitted to see occasional glimpses of an uneasy conscience. One such glimpse is at vv. 889 f., where he protests that *his* hands are clean in regard to Antigone;—he had given her full warning, and he has not shed her blood,—'but at any rate' (*δ' οὐν*,—*i.e.*, wherever the guilt rests)—'she shall die.' Another such trait



occurs at v. 1040, where he says that he will not bury Polyneices, though the throne of Zeus in heaven should be defiled,—quickly adding, ‘for I know that no mortal can pollute the gods.’<sup>1</sup> It may further be remarked that a latent self-mistrust is suggested by the very violence of his rejoinder to the Chorus, when they venture, with timid respect, to hint the possibility that some divine agency may have been at work in the mysterious tribute paid to Polyneices (278 f.). A like remark applies to the fury which breaks out at moments in his interviews with Haemon and with Teiresias. The delicacy of the dramatic tact which forbids these touches to be obtrusive is such as Sophocles, alone of the Attic masters, knew how to use. But they suffice to indicate the secret trembling of the balance behind those protestations of an unconquerable resolve; the terrible prophecy of Teiresias only turns the scale.

Hypor-  
chème  
(taking the  
place of  
the fifth  
stasimon):  
1115—  
1154.

The Chorus is now gladdened by the hope that Creon’s repentance, late though it is, may avail to avert the doom threatened by Teiresias. This feeling is expressed in a short and joyous ode, which invokes the bright presence of Dionysus. May the joyous god come with healing virtue to his favourite Thebes! The substitution of this lively dance-song (‘hyporchème’) for a choral ode of a graver cast here serves the same purpose of contrast as in the *Oedipus Tyrannus*, the *Ajax*, and the *Trachiniae*. The catastrophe is approaching\*.

VII. Exo-  
dos: 1155  
—1352.

A Messenger now enters,—one of the servants who had accompanied Creon to the plain. The words in which he briefly intimates the nature of his tidings (v. 1173) are overheard, within the house, by Eurydicè, then in the act of going forth with offerings to Pallas; and she swoons. On recovering consciousness, she comes forth, and hears the full account from the Messenger. He says that, when they reached the plain, Creon’s first care was for the funeral rites due to Polyneices. After prayer to Pluto and Hecatè, the remains—lacerated by birds and dogs—were washed, and solemnly burned; a high funeral-mound was then raised on the spot. Creon and his followers then repaired to the tomb of Antigone. They found her already dead; she

<sup>1</sup> See note on v. 1044.

\* See note on v. 1115.

had used her veil to hang herself. Haemon, in a frenzied state, was embracing her corpse. He drew his sword upon his father, who fled. Then, in a swift agony of remorse, the son slew himself.

Having heard this news, Eurydicè silently retires into the house.

She has hardly withdrawn, when Creon enters, with attendants, carrying Haemon's shrouded corpse<sup>1</sup> upon a bier. He bewails his own folly as the cause of his son's death. Amid his laments, a Messenger from the house announces that Eurydicè has stabbed herself at the household altar, with imprecations on the husband. Wholly desolate and wretched, Creon prays for death; nor has the Chorus any gentler comfort for him than the stern precept of resignation,—‘Pray thou no more; mortals have no escape from destined woe.’ As he is conducted into the house, the closing words of the drama are spoken by the leader of the Chorus: ‘Wisdom is the supreme part of happiness, and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and in old age teach the chastened to be wise.’

§ 4. This sketch may serve to illustrate the powerful unity of the play. The issue defined in the opening scene,—the conflict of divine with human law,—remains the central interest throughout. The action, so simple in plan, is varied by masterly character-drawing, both in the two principal figures, and in those lesser persons who contribute gradations of light and shade to the picture. There is no halting in the march of the drama; at each successive step we become more and more keenly interested to see how this great conflict is to end; and when the tragic climax is reached, it is worthy of such a progress. It would not, however, be warrantable to describe the construction of the play as faultless. No one who seeks fully to comprehend and enjoy this great work of art can be content to ignore certain questions which are suggested by one part of it,—the part from v. 998 to 1243, which introduces and develops the catastrophe.

Unity of  
motive.

The mode  
of the  
cata-  
strophe.

<sup>1</sup> *i.e.*, an effigy. The deuteragonist, who had acted Haemon, had been on the stage, as Messenger, up to v. 1256, and had still to come on as Second Messenger at v. 1278.

Teiresias, as we saw, came with the benevolent purpose of warning Creon that he must bury Polyneices. Creon was stubborn, and Teiresias then said that the gods would punish him. Haemon would die, because his father had been guilty of two sins,—burying Antigone alive<sup>1</sup>, and dishonouring the corpse of Polyneices. This prophecy assumed that Creon would remain obdurate. But, in the event, he immediately yielded; he buried Polyneices, and attempted, though too late, to release Antigone. Now suppose that he had been in time to save Antigone. He would then have cancelled both his offences. And then, we must infer, the divine punishment predicted by Teiresias would have been averted; since the prediction does not rest on any statement that a specific term of grace had expired. Otherwise we should have to suppose that the seer did not know the true mind of the gods when he represented that Creon might still be saved by repentance (1025 ff.). But the dramatic function of Teiresias obviously requires us to assume that he was infallible whenever he spoke from 'the signs of his art'; indeed, the play tells us that he was so (1094).

Everything depended, then, on Creon being in time to save Antigone. Only a very short interval can be imagined between the moment at which she is led away to her tomb and that at which Creon resolves to release her; in the play it is measured by 186 verses (928—1114). The Chorus puts Creon's duties in the natural order; 'free the maiden from her rocky chamber, and make a tomb for the unburied dead' (1100); and Creon seems to feel that the release, as the more urgent task, ought to have precedence. Nevertheless, when he and his men arrive on the ground, his first care is given to Polyneices. After the rites have been performed, a high mound is raised. Only then does he proceed to Antigone's prison,—and then it is too late. We are not given any reason for the burial being taken in hand before

<sup>1</sup> In his first, or friendly, speech to Creon (998—1032) Teiresias says not a word concerning Antigone. Possibly he may be conceived as thinking that the burial of Polyneices would imply, as a consequence, the release of Antigone; though it is obvious that, from Creon's point of view, such an inference would be illogical: Antigone was punished because she had broken the edict; not because the burying of Polyneices was intrinsically wrong.

the release. The dramatic fault here has nothing to do with any estimate of the chances that Creon might actually have saved Antigone's life, if he had gone to her first. The poet might have chosen to imagine her as destroying herself immediately after she had been left alone in her cell. In any case, the margin for Creon must have been a narrow one. The dramatic fault is that, while we, the spectators, are anxious that Antigone should be saved, and while every moment is precious, we are left to conjecture why Creon should be spending so many of these moments in burial rites which could have been rendered equally well after Antigone had been rescued: nay, when the rites have been finished, he remains to build a mound. The source of pathos contained in the words 'too late' is available for Tragedy, but evidently there is one condition which must be observed. A fatal delay must not seem to be the result merely of negligence or of caprice. As Bellermann has justly said, modern drama has obeyed this rule with a heedfulness not always shown by the ancients. Shakespeare took care that there should be a good reason for the delay of Lorenzo to resuscitate Juliet; nor has Schiller, in the 'Death of Wallenstein,' left it obscure why Octavio arrived only after Buttler's deed had been done. Euripides, on the other hand, is content that the prolixity of a Messenger's speech should detain Iocasta until the sons whom she longed to reconcile had killed each other.

§ 5. With regard to Creon's delay in the *Antigone*, I venture to suggest that the true explanation is a simple one. If it seems inadequate when tried by the gauge of modern drama, it will not do so (I think) to those who remember two characteristics of old Greek drama,—first, the great importance of the rhetorical element, more particularly as represented by the speeches of messengers; secondly, the occasional neglect of clearness, and even of consistency, in regard to matters which either precede the action of the drama (τὰ ἔξω τῆς τραγῳδίας), or, though belonging to the drama itself, occur off the stage. The speech of the first Messenger in the *Antigone* (1192—1243) relates the catastrophe with which the tragedy culminates. Its effect was therefore of the highest importance. Now, if this

speech had first related the terrible scene in Antigone's tomb, and had then passed on to the quiet obsequies of Polyneices, its rhetorical impressiveness would have been destroyed. It was indispensable that the latter part of the recital should correspond with the climax of tragic interest. This, I believe, was the motive present to the poet's mind when, after indicating in the dialogue that the release was to precede the burial, he reversed that order in composing the Messenger's speech. He knew that his Athenian audience would be keenly susceptible to the oratorical quality of that speech, while they would be either inattentive, or very indulgent, to the defect in point of dramatic consistency. The result is a real blemish, though not a serious one; indeed, it may be said to compensate the modern reader for its existence by exemplifying some tendencies of the art which admitted it.

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§ 6. The simplicity of the plot is due,—as the foregoing sketch has shown,—to the clearness with which two principles are opposed to each other. Creon represents the duty of obeying the State's laws; Antigone, the duty of listening to the private conscience. The definiteness and the power with which the play puts the case on each side are conclusive proofs that the question had assumed a distinct shape before the poet's mind. It is the only instance in which a Greek play has for its central theme a practical problem of conduct, involving issues, moral and political, which might be discussed on similar grounds in any age and in any country of the world. Greek Tragedy, owing partly to the limitations which it placed on detail, was better suited than modern drama to raise such a question in a general form. The *Antigone*, indeed, raises the question in a form as nearly abstract as is compatible with the nature of drama. The case of Antigone is a thoroughly typical one for the private conscience, because the particular thing which she believes that she ought to do was, in itself, a thing which every Greek of that age recognised as a most sacred duty,—viz., to render burial rites to kinsfolk. This advantage was not devised by Sophocles; it came to him as part of the story which he was to dramatise; but it forms an additional reason for thinking that, when he dramatised that story in the precise

manner which he has chosen, he had a consciously dialectical purpose<sup>1</sup>. Such a purpose was wholly consistent, in this instance, with the artist's first aim,—to produce a work of art. It is because Creon and Antigone are so human that the controversy which they represent becomes so vivid.

§ 7. But how did Sophocles intend us to view the result? What is the drift of the words at the end, which say that 'wisdom is the supreme part of happiness'? If this wisdom, or prudence (*τὸ φρονεῖν*), means, generally, the observance of due limit, may not the suggested moral be that both the parties to the conflict were censurable? As Creon overstepped the due limit when, by his edict, he infringed the divine law, so Antigone also overstepped it when she defied the edict. The drama would thus be a conflict between two persons, each of whom defends an intrinsically sound principle, but defends it in a mistaken way; and both persons are therefore punished. This view, of which Boeckh is the chief representative, has found several supporters. Among them is Hegel:—'In the view of the Eternal Justice, both were wrong, because they were one-sided; but at the same time both were right'.

What is  
the moral  
intended?

Or does the poet rather intend us to feel that Antigone is wholly in the right,—*i.e.*, that nothing of which the human lawgiver could complain in her was of a moment's account beside the supreme duty which she was fulfilling;—and that Creon was wholly in the wrong,—*i.e.*, that the intrinsically sound maxims of government on which he relies lose all validity when opposed to the higher law which he was breaking? If that was the poet's meaning, then the 'wisdom' taught by the issue

<sup>1</sup> This point might be illustrated by contrast with an able romance, of which the title is borrowed from this play of Sophocles. 'The New Antigone' declined the sanction of marriage, because she had been educated by a father who had taught her to regard that institution as wrongful. Such a case was not well suited to do dramatically what the *Antigone* of Sophocles does,—to raise the question of human law against private conscience in a general form,—because the institution concerned claims to be more than a human ordinance, and because, on the other hand, the New Antigone's opinion was essentially an accident of perverted conscience. The author of the work was fully alive to this, and has said (*Spectator*, Nov. 5, 1887) that his choice of a title conveyed 'a certain degree of irony.'

<sup>2</sup> *Religionsphilosophie*, II. 114.

of the drama means the sense which duly subordinates human to divine law,—teaching that, if the two come into conflict, human law must yield.

This question is one which cannot be put aside by merely suggesting that Sophocles had no didactic purpose at all, but left us to take whichever view we please. For, obviously, according as we adopt one or other of the views, our estimate of the play as a work of art must be vitally affected. The punishments meted out to Creon and Antigone respectively require us to consider the grounds on which they rest. A difference will be made, too, in our conception of Antigone's character, and therefore in our judgment as to the measure of skill with which the poet has portrayed her.

A careful study of the play itself will suffice (I think) to show that the second of the two views above mentioned is the true one. Sophocles has allowed Creon to put his case ably, and (in a measure from which an inferior artist might have shrunk) he has been content to make Antigone merely a nobly heroic woman, not a being exempt from human passion and human weakness; but none the less does he mean us to feel that, in this controversy, the right is wholly with her, and the wrong wholly with her judge.

The character of Creon's edict.

§ 8. In the first place it is necessary to appreciate the nature of Creon's edict against burying Polyneices. Some modern estimates of the play have seemed to assume that such refusal of sepulture, though a harsh measure, was yet one which the Greek usage of the poet's age recognised as fairly applicable to public enemies, and that, therefore, Creon's fault lay merely in the degree of his severity. It is true that the legends of the heroic age afford some instances in which a dead enemy is left unburied, as a special mark of abhorrence. This dishonour brands the exceptionally base crime of Aegisthus<sup>1</sup>. Yet these same legends also show that, from a very early period, Hellenic feeling was shocked at the thought of carrying enmity beyond the grave, and withholding those rites on which the welfare of the departed spirit was believed to depend. The antiquity of

<sup>1</sup> Soph. *Æl.* 1487 ff.

the maxim that, after a battle, the conquerors were bound to allow the vanquished to bury their dead, is proved by the fact that it was ascribed either to Theseus<sup>1</sup> or to Heracles<sup>2</sup>. Achilles maltreated the dead Hector. Yet, even there, the *Iliad* expresses the Greek feeling by the beautiful and touching fable that the gods themselves miraculously preserved the corpse from all defacement and from all corruption, until at last the due obsequies were rendered to it in Troy<sup>3</sup>. The Atreidae refused burial to Ajax; but Odysseus successfully pleaded against the sentence, and Ajax was ultimately buried with all honour<sup>4</sup>. In giving that issue to his play, Sophocles was doing what the general feeling of his own age would strongly demand. ✓  
Greeks of the fifth century B.C. observed the duty towards the dead even when warfare was bitterest, and when the foe was barbarian. The Athenians buried the Persians slain at Marathon, as the Persians buried the Lacedaemonians slain at Thermopylae. A notable exception may, indeed, be cited; but it is one of those exceptions which forcibly illustrate the rule. The Spartan Lysander omitted to bury the Athenians who fell at Aegospotami; and that omission was remembered, centuries later, as an indelible stigma upon his name<sup>5</sup>.

Thus the audience for which Sophocles composed the *Antigone* would regard Creon's edict as something very different from a measure of exceptional, but still legitimate, severity. They would regard it as a shocking breach of that common piety which even the most exasperated belligerents regularly respected.

§ 9. The next point to be considered is, In what sense, and how far, does Creon, in this edict, represent the State? The edict in its political aspect.  
He is the lawful king of Thebes. His royal power is conceived as having no definite limit. The words of the Chorus testify that he is acting within the letter of his right; 'thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live' (211 f.). On the other hand, he is acting

<sup>1</sup> Plut. *Thes.* 29.

<sup>2</sup> *Il.* 24. 411 ff.

<sup>3</sup> Aelian *Var. Hist.* 12. 27.

<sup>4</sup> Soph. *Ai.* 1332 ff.

<sup>5</sup> Paus. 9. 32. 6.



against the unanimous, though silent, sense of Thebes, which, as his son Haemon tells him, held that Antigone had done a glorious deed (695). Creon replies: 'Shall Thebes prescribe to me how I shall rule?' His son rejoins: 'That is no city (πόλις), which belongs to one man' (737). Where the unanimous opinion of the community was ignored, the Athenians of the poet's day would feel that, as Haemon says, there was no 'city' at all. Indeed, when Creon summoned 'the conference of elders,' that summons was itself an admission that he was morally bound to take account of other judgments besides his own. We may often notice in the Attic drama that the constitutional monarchy of the legendary heroic age is made to act in the spirit, and speak in the tone, of the unconstitutional *tyrannis*, as the historical age knew it. This was most natural; it gave an opening for points sure to tell with a 'tyrant-hating' Athenian audience, and it was perfectly safe from objection on the ground of anachronism,—an objection which was about the last that Athenian spectators were likely to raise, if we may judge by the practice of the dramatists. Now, the Creon of the *Antigone*, though nominally a monarch of the heroic age, has been created by the Attic poet in the essential image of the historical *tyrannus*. The Attic audience would mentally compare him, not to an Agamemnon or an Alcinous, but to a Hippias or a Periander. He resembles the ruler whose absolutism, imposed on the citizens by force, is devoid of any properly political sanction. Antigone can certainly be described, with technical correctness, as acting 'in despite of the State,' since Creon is the State, so far as a State exists. But the Greeks for whom Sophocles wrote would not regard Creon's edict as having a constitutional character, in the sense in which that character belonged to laws sanctioned (for instance) by the Athenian Ecclesia. They would liken it rather to some of the arbitrary and violent acts done by Hippias in the later period of his 'tyranny.' To take a modern illustration, they would view it in a quite different light from that in which we should regard the disobedience of a Russian subject to a ukase of the Czar.

If, then, we endeavour to interpret Creon's action by the

standards which the poet's contemporaries would apply, we find, first, that he is doing a monstrous act; secondly, that, in doing it, he cannot, indeed, be said to exceed his prerogative, since this is indefinite; but he is exceeding his moral right in such a manner that he becomes the counterpart of the *tyrannus* who makes a cruel use of an unconstitutional power.

§ 10. Antigone, on the other hand, is fulfilling one of the most sacred and the most imperative duties known to Greek religion; and it is a duty which could not be delegated. She and her sister are the nearest kinsfolk of the dead. It is not to be expected that any stranger should brave the edict for the dead man's sake. As the Chorus says, 'no man is so foolish that he is enamoured of death' (220). Creon is furious when the Chorus suggests that the rites so mysteriously paid to the corpse may have been due to the agency of the gods (278 f.). That very suggestion of the Chorus shows how impossible it seemed to the Theban mind that Polyneices could receive the ministration of any human hand. A modern critic, taking the view that Antigone was wrong, has observed (not ironically) that she ought to have left the gods to provide the burial. It would have been ill for the world if all who have done heroic deeds had preferred to await miracles. As to another suggestion,—that Antigone ought to have tried persuasion with Creon,—the poet has supplied the answer in his portraiture of Creon's character,—a character known to Antigone from long experience. The situation in which Antigone was placed by Creon's edict was analogous to that of a Christian martyr under the Roman Empire. It was as impossible for Antigone to withhold those rites, which no other human being could now render, as it was impossible for the Christian maiden to avoid the torments of the arena by laying a grain of incense on the altar of Diana<sup>1</sup>. From both alike those laws which each believed to be 'the unfailing statutes of Heaven' claimed an allegiance which no human law could cancel, and it was by the human

Antigone's  
position.

<sup>1</sup> Mr Long's beautiful picture, 'Diana or Christ,' will be remembered by many,—and the more fitly, since it presents a counterpart, not only for Antigone, but also for Creon and for Haemon.

ruler, not by his victim, that the conflict of loyalties had been made inevitable.

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is. § 11. One of the main arguments used to show that Sophocles conceived Antigone as partly censurable has been drawn from the utterances of the Chorus. It is therefore important to determine, if we can, what the attitude of these Theban Elders really is. Their first ode (the Parodos) shows how strongly they condemn Polyneices, as having led a hostile army against his country. We might have expected, then, that, when Creon acquainted them with his edict, they would have greeted it with some mark of approval. On the contrary, their words are confined to a brief utterance of submission: 'Such is thy pleasure, Creon, son of Menoeceus, touching this city's foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live' (211 ff.). We can see that they are startled by such a doom, even for a man whom they hold deeply guilty. Their words suggest a misgiving. Just afterwards, they significantly excuse themselves from taking any part in the enforcement of the edict (216). But it is otherwise when the edict, having been published, is broken. Then they range themselves on Creon's side. They refer to the disobedience as a daring offence (371). When Antigone is brought in, they speak of her folly (383). Nevertheless, Antigone is convinced that, in their hearts, they sympathise with her (504). And, indeed, it is plain that they do so, to this extent,—that they consider the edict to have been a mistake; though they also hold that it was wrong to break the edict. Hence they speak of Antigone's act as one prompted by 'frenzy at the heart' (603). The clearest summary of their whole view—up to this point of the drama—is given in verses 872—875, and amounts to this:—Antigone's act was, in itself, a pious one; but Creon, as a ruler, was bound to vindicate his edict. Her 'self-willed temper' has brought her to death.

So far, then, the view taken by the Chorus is very much Boeckh's:—the merits are divided; Creon is both right and wrong; so, too, is Antigone. But then Teiresias comes (v. 988), and convinces the Chorus that Creon has been wholly wrong; wrong in refusing burial to Polyneices; wrong in punishing

Antigone. It is at the urgent advice of the Chorus that Creon yields. And when, a little later, Creon blames himself as the cause of all the woe, the Chorus replies that now at last he sees the truth (v. 1270). Thus the Theban Elders entertain two different opinions in succession. Their first opinion is overthrown by Teiresias. Their second opinion—which they hold from verse 1091 onwards—is that which the poet intends to be recognised as the true one.

§ 12. After thus tracing the mind of the Chorus, we can see more clearly why it is composed of Theban elders. When the chief person of a Greek tragedy is a woman, the Chorus usually consists of women, whose attitude towards the heroine is more or less sympathetic. Such is the case in the *Electra* and the *Trachiniae*, and in seven plays of Euripides,—the *Andromache*, *Electra*, *Hecuba*, *Helena*, both *Iphigenias*, and *Medea*. The Chorus of the *Alcestis*, indeed, consists of Pheraean elders: but then *Alcestis* is withdrawn from the scene at an early moment, and restored to it only at the end: during the rest of the play, the interest is centred in Admetus. In the *Antigone*, Sophocles had a double reason for constituting the Chorus as he did. First, the isolation of the heroine would have been less striking if she had been supported by a group of sympathetic women. Secondly, the natural predisposition of the Theban nobles to support their king heightens the dramatic effect of their ultimate conversion.

Why the  
Chorus is  
so consti-  
tuted.

§ 13. The character of Antigone is a separate question from the merit of the cause in which she is engaged. She might be doing right, and yet the poet might have represented her as doing it in such a manner as to render her heroism unattractive. We may now turn to this question, and consider what manner of woman she is.

Character  
of An-  
tigone.

Two qualities are at the basis of her character. One is an enthusiasm, at once steadfast and passionate, for the right, as she sees it,—for the performance of her duty. The other is intense tenderness, purity, and depth of domestic affection; manifested here in the love of sister for brother, a love which death has not weakened, but only consecrated; as in the *Oedipus Coloneus*—where the portraiture of her is entirely in unison with that given here—it is manifested in the tender anxiety to recon-

cile her living brothers, and in the fearless, completely selfless devotion—through painful wanderings, through all misery and all reproach—to the old age of her blind and homeless father. In the opening scene of the play, we find her possessed by a burning indignation at the outrage done to her dead brother; the deep love which she feels for him is braced by a clear sense of the religious duty which this edict lays upon her, and by an unfaltering resolve to do it; it never occurs to her for an instant that, as a true sister, she could act otherwise; rather it seems wonderful to her that the author of the edict should even have expected it to prove deterrent—for *her* (ver. 32).

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With her whole heart and soul dominated by these feelings, she turns to her sister Ismene, and asks for her aid; not as if the response could be doubtful—she cannot imagine its being doubtful; it does not enter her mind that one whom she has just addressed by so dear a name, and with whom her tie of sisterhood is made closer still by the destiny which has placed them apart, can be anything but joyful and proud to risk life in the discharge of a duty so plain, so tender, and so sacred. And how does Ismene meet her? Ismene reminds her that other members of their house have perished miserably, and that, if Antigone acts thus, Antigone and she will die more miserably still: they are women, and must not strive with men; they are subjects, and must not strive with rulers: Ismene will ask the dead to excuse her, since she is constrained, and will obey the living: ‘for it is witless *to be over-busy*’ (*περισσὰ πράσσειν*, v. 68). Ismene is amiable enough; she cannot be called exceptionally weak or timid; she is merely the average woman; her answer here is such as would have been made by most women—and perhaps by a still larger proportion of men, as the Chorus afterwards forcibly reminds us. But, given the character and the present mood of Antigone, what must be the effect of such a reply to such an appeal? It is the tenderness, quite as much as the strength, of Antigone’s spirit that speaks in her answer:—‘I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with me.’ And the calmest reason thoroughly approves that answer; for the very terms in which Ismene had repulsed her sister proved a nature which could

never rise to the height of such a task, and which would be more dangerous as an ally than as a neutral.

When the sisters next meet, it is in Creon's presence, and the situation is this:—Antigone has done the deed, unaided; and Creon has said that both sisters shall die—for he suspects Ismene of complicity. Ismene's real affection is now quickened by a feverish remorse, and by an impulse towards self-immolation,—an impulse of a sentimental and almost hysterical kind: she will say that she helped Antigone; she will die with her; she will yet make amends to the dead. Was Antigone to indulge Ismene's impulse, and to allow Ismene's words to confirm Creon's suspicions? Surely Antigone was bound to do what she does,—namely, to speak out the truth: 'Nay, Justice will not suffer thee to do that; thou didst *not* consent to the deed, neither did I give thee part in it.' But it will be said that her tone towards Ismene is too stern and hard. The sternness is only that of truth; the hardness is only that of reality: for, among the tragic circumstances which surround Antigone, this is precisely one of the most tragic, that Ismene's earlier conduct, at the testing-point of action, *has* made a spiritual division which no emotional after-impulse can cancel. One more point may be raised: when Ismene says, 'What life is dear to me, bereft of thee?'—Antigone replies, 'Ask Creon—all thy care is for him' (v. 549): is not this, it may be asked, a needless taunt? The answer is found in Antigone's wish to save Ismene's life. Thus far in the dialogue, Ismene has persisted—even after Antigone's denial—in claiming a share in the deed (vv. 536—547). Creon might well think that, after all, the fact was as he suspected. It was necessary for Antigone to make him see—by some trenchant utterance—that she regarded Ismene as distinctly ranged on his side. And she succeeded. Later in the play, where Creon acknowledges Ismene's innocence, he describes it in the very phrase which Antigone had impressed upon his memory; he speaks of Ismene as one '*who has not touched*' the deed (v. 771: cp. v. 546). It is with pain (v. 551), it is not with scorn or with bitterness, that Antigone remains firm. Her attitude is prescribed equally by regard for truth and right, and by duty towards her sister.

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Antigone is betrothed to Haemon; the closeness of the affection between them is significantly marked by the words of Ismene (v. 570); it is expressed in the words, the deeds, and the death, of Haemon. If verse 572 is rightly assigned to Antigone (as, in my opinion, it is), that brief utterance tells much: but let us suppose that it belongs to Ismene, and that Antigone never once refers directly to Haemon: we say, 'directly,' because more than once she alludes to sweet hopes which life had still to offer her. It is evident that, if Sophocles had given greater prominence to Antigone's love for Haemon, he could have had only one aim, consistently with the plan of this play,—viz., to strengthen our sense of the ties which bound her to life, and, therefore, of her heroism in resigning it. But it is also evident that he could have done this, with any effect, only at the cost of depicting a mind divided between the desire of earthly happiness and the resolve to perform a sacred duty. Sophocles has preferred to portray Antigone as raised above every selfish thought, even the dearest, by the absorbing and inspiring sense of her duty to the dead, and to the gods; silent, not through apathy, concerning a love which could never be hers, and turning for comfort to the faith that, beyond the grave, the purest form of human affection would reunite her to those whom she had lost. It is no blame to later dramatists that they found it necessary to make more of the love-motive; but, if our standard is to be the noblest tragic art, it is a confession of their inferiority to Sophocles. There is a beautiful verse in the play which might suggest how little he can have feared that his heroine would ever be charged with a cold insensibility. Creon has urged that the honour which she has shown to Polyneices will be resented by the spirit of Eteocles. Antigone answers, 'It is not my nature to join in hating, but in loving.' As she had sought to reconcile them while they lived, so now she will have no part in their feud—if feud there be where they have gone,—but will love each, as he loves her.

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So long as her task lies before Antigone, she is sustained by the necessity for action. Nor does she falter for a moment, even after the deed has been done, so long as she is in the presence of Creon. For though she has no longer the stimulus

of action, there is still another challenge to her fortitude; she, who is loyal to the divine law, cannot tremble before the man who is its embodied negation. It is otherwise when Creon is gone, and when there are only the Theban elders to see and hear her, as she is led to death. The strain on her mind is relaxed; the end is near; she now feels the longing for some word of pity as she passes to the grave,—for some token of human kindness. But, while she craves such sympathy, the Theban nobles merely console her with the thought of post-humous fame. She compares her doom to Niobe's; and they reply that it is a glory for her to be as Niobe, a daughter of the Tantalidae,—

the seed of gods,  
Men near to Zeus; for whom on Ida burns,  
High in clear air, the altar of their Sire,  
Nor hath their race yet lost the blood divine<sup>1</sup>.

Few things in tragedy are more pathetic than this yearning of hers, on the brink of death, for some human kindness of farewell, thus 'mocked'<sup>2</sup>, as she feels it to be, by a cold assurance of renown. She turns from men to invoke 'the fount of Dircè and the holy ground of Thebes'; these, at least, will be her witnesses. In her last words, she is thinking of the dead, and of the gods; she feels sure of love in the world of the dead; but she cannot lift her face to the gods, and feel sure that they are with her. If they are so, why have they allowed her to perish for obeying them? Yet, again, they *may* be with her; she will know beyond the grave. If she has sinned, she will learn it there; but if she is innocent, the gods will vindicate when she is gone. How infinitely touching is this supreme trouble which clouds her soul at the last,—this doubt and perplexity concerning the gods! For it is not a misgiving as to the paramount obligation of the 'unwritten laws' which she has obeyed: it is only an anguish of wonder and uncertainty as to the mysterious ways of the powers which have laid this

<sup>1</sup> From the *Niobe* of Aeschylus (fr. 157): οἱ θεῶν ἀρχισποροί, | οἱ Ζηνὸς ἐγγύς· οἷς κατ' Ἰδαίων πάγων | Διὸς πατρώου βωμὸς ἐστ' ἐν αἰθέρι, | κοῦπω νῦν ἐξίτηλον αἶμα δαιμόνων.

<sup>2</sup> v. 839.



obligation on mortals,—a surmise that, as gods and men seem alike without pity for her, there has perhaps been something wrong in her way of doing the duty which was so clear and so binding.

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§ 14. The psychology of Sophocles is so excellent in the case of Antigone because he has felt that in a truly heroic nature there is the permanent strength of deep convictions, but there is also room for what superficial observers might think a moral anticlimax. So long as such a nature has to meet antagonism in word or deed, its permanent strength is heightened by a further support which is necessarily transient,—the strength of exaltation. But a mind capable of heroism is such as can see duties in their true proportions, and can sacrifice everything to the discharge of the highest: and it is such a mind, too, which, in looking back on a duty done, is most liable—through very largeness of vision, and sense of human limitations—to misgivings like those which vex the last moments of Antigone. The strength of exaltation has passed away; her clear intelligence cannot refuse to acknowledge that the actual results of doing right are in seeming conflict with the faith which was the sanction of the deed. It is worthy of notice that only at one moment of the drama does Antigone speak lightly of the penalty which she has deliberately incurred. That is at the moment when, face to face with Creon, she is asserting the superiority of the divine law. Nor does she, even then, speak lightly of death in itself; she only says that it is better than a life like hers; for at that moment she feels the whole burden of the sorrows which have fallen upon her race,—standing, as she does, before the man who has added the last woe. The tension of her mind is at the highest. But nowhere else does she speak as one who had sought death because weary of life; on the contrary, we can see that that life was dear to her, who must die young, ‘without a portion in the chant that brings the bride.’ It is a perfectly sane mind which has chosen death, and has chosen it only because the alternative was to neglect a sacred duty.

A comparison with other dramatists may serve to illustrate what Sophocles has gained by thus allowing the temporary



strength of excitement to pass off before the end, leaving the permanent strength of the character to wrestle with this pain and doubt. In Alfieri's play of the same name, *Antigone* shows no touch of human weakness; as death approaches, she seems more and more impatiently eager for it; she says to Creon's guards, who are leading her to her doom,—

Let us make better speed ; so slow a step  
 Ill becomes her who has at length just reach'd  
 The goal so long desired... Perhaps ye, O guards,  
 May feel compassion for my fate?... Proceed.  
 Oh terrible Death, I look thee in the face,  
 And yet I tremble not<sup>1</sup>.

In Massinger's *Virgin Martyr*, again, consider the strain in which Dorothea addresses Theophilus, the persecutor of the Christians, who has doomed her to torture and death:—

Thou fool !  
 That gloriest in having power to ravish  
 A trifle from me I am weary of,  
 What is this life to me? Not worth a thought;  
 Or, if it be esteem'd, 'tis that I lose it  
 To win a better : even thy malice serves  
 To me but as a ladder to mount up  
 To such a height of happiness, where I shall  
 Look down with scorn on thee and on the world.

The dramatic effect of such a tone, both in Alfieri's *Antigone* and in Massinger's *Dorothea*, is to make their fate not more, but less, pathetic; we should feel for them more if they, on their part, seemed to feel a little 'what 'tis to die, and to die young,'—as Theophilus says to Dorothea. On the other hand, M. Casimir Delavigne, in his *Messéniennes*, is Sophoclean where he describes the last moments of Joan of Arc:

Du Christ, avec l'ardeur, Jeanne baisait l'image ;  
 Ses longs cheveux épars flottaient au gré des vents :  
 Au pied de l'échafaud, sans changer de visage,  
 Elle s'avavançait à pas lents.

<sup>1</sup> C. Taylor's translation.

Tranquille elle y monta ; quand, debout sur le faîte,  
 Elle vit ce bûcher, qui l'allait dévorer,  
 Les bourreaux en suspens, la flamme déjà prête,  
*Sentant son cœur faillir, elle baissa la tête,*  
*Et se prit à pleurer<sup>1</sup>.*

So it is that the Antigone of Sophocles, in the last scene of her life, feels her heart fail, bows her head, and weeps ; but the first verse of the passage just quoted suggests a difference which makes the Greek maiden the more tragic figure of the two : when Antigone looked to heaven, she could find no certain comfort.

Thus has Sophocles created a true heroine ; no fanatic enamoured of martyrdom, no virago, but a true woman, most tender-hearted, most courageous and steadfast ; whose sense of duty sustains her in doing a deed for which she knows that she must die ;—when it has been done, and death is at hand, then, indeed, there is a brief cry of anguish from that brave and loving spirit ; it is bitter to die thus : but human sympathy is denied to her, and even the gods seem to have hidden their faces. Nowhere else has the poetry of the ancient world embodied so lofty or so beautiful an ideal of woman's love and devotion. The Macaria of Euripides resigns her life to save the race of the Heracleidae ; his Iphigeneia, to prosper the course of the Greek fleet ; his Alcestis, to save the life of her husband. In each of these cases, a divine voice had declared that some one must die ; in each, the heroism required was purely passive ; and in each a definite gain was promised,—for it was at least a pious opinion in the wife of Admetus (when all his other friends had declined his request that some of them would oblige him by dying for him<sup>2</sup>) to think that his survival would be a gain. Not one of these Euripidean heroines, pathetic though they be, can for a moment be ranked with Fedalma in George Eliot's *Spanish Gypsy*, when

<sup>1</sup> Quoted by M. Patin in his *Études sur les Tragiques grecs*, vol. II., p. 271.

<sup>2</sup> Has the total absence of the sense of humour, in its disastrous effect upon tragic pathos, ever been more wonderfully illustrated than by Euripides in those lines of the *Alcestis*?—πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους, | πατέρα, γεραίαν θ' ἥ σφ' ἔτικτε μητέρα, | οὐχ ἧῤε πλὴν γυναικὸς ὅστις ἤθελε | θανεῖν πρὸ κελίνου μηδ' ἔτ' εἰσορᾶν φάος. (vv. 15 ff.)

she accepts what seems worse than death for the sake of benefits to her race which are altogether doubtful ;—

‘my soul is faint—

Will these sharp pains buy any certain good?’

But Antigone is greater than Fedalma. There was no father, no Zarca, at Antigone’s side, urgently claiming the sacrifice,—on the contrary, there was a sister protesting against it ; Antigone’s choice was wholly free ; the heroism which it imposed was one of doing as well as suffering ; and the sole reward was to be in the action itself.

§ 15. The character of Creon, as Sophocles draws it in this Creon. play, may be regarded in somewhat different lights. It is interesting, then, to inquire how the poet meant it to be read. According to one view, Creon is animated by a personal spite against both Polyneices and Antigone ; his maxims of state-policy are mere pretexts. This theory seems mistaken. There is, indeed, one phrase which might suggest previous dissensions between Creon and Antigone (v. 562). It is also true that Creon is supposed to have sided with Eteocles when Polyneices was driven into exile. But Sophocles was too good a dramatist to lay stress on such motives in such a situation. Rather, surely, Creon is to be conceived as entirely sincere and profoundly earnest when he sets forth the public grounds of his action. They are briefly these. Anarchy is the worst evil that can befall a State : the first duty of a ruler is therefore to enforce law and maintain order. The safety of the individual depends on that of the State, and therefore every citizen has a direct interest in obedience. This obedience must be absolute and unquestioning. The ruler must be obeyed ‘in little things and great, in just things *and unjust*’ (v. 667). That is, the subject must never presume to decide for himself what commands may be neglected or resisted. By rewarding the loyal and punishing the disloyal, a ruler will promote such obedience.

Creon puts his case with lucidity and force. We are reminded Comparison with Plato’s *Crito*. of that dialogue in which Plato represents Socrates, on the eve of execution, as visited in prison by his aged friend Crito, who comes to tell him that the means of escape have been provided,

and to urge that he should use them. Socrates imagines the Laws of Athens remonstrating with him: 'Do you imagine that a State can subsist, in which the decisions of law are set aside by individuals?' And to the plea that 'unjust' decisions may be disobeyed, the Laws rejoin,—'Was *that* our agreement with you? Or were you to abide by the sentence of the State?' When Antigone appeals to the laws of Hades (v. 451), might not Creon's laws, then, say to her what the laws of Athens say with regard to the hypothetical flight of Socrates:—'We shall be angry with you while you live, and our brethren, the Laws in the world below, will receive you as an enemy; for they will know that you have done your best to destroy us'?

Plato, it has been truly said, never intended to answer the question of casuistry, as to when, if ever, it is right to break the city's law. But at least there is one broad difference between the cases supposed in the *Crito* and the *Antigone*. Antigone had a positive religious duty, about which there was no doubt at all, and with which Creon's law conflicted. For Socrates to break prison might be justifiable, but could not be described as a positive religious duty; since, however much good he might feel confident of effecting by preserving his life, he was at least morally entitled to think that such good would be less than the evil of the example. Creon is doing what, in the case of Socrates, Athens did not do,—he is invading the acknowledged province of religion. Not that he forgets the existence of the gods: he reveres them in what he believes to be the orthodox way<sup>1</sup>. But he assumes that under no imaginable circumstances can the gods disapprove of penalties inflicted on a disloyal citizen. Meanwhile his characteristic tendency 'to do everything too much' has led him into a step which renders this assumption disastrous. He punishes Polyneices in a manner which violates religion.

Creon's  
attitude  
towards  
Antigone.

In *Antigone*, again, he sees anarchy personified, since, having disobeyed, she seems to glory therein (v. 482). Her defence is unmeaning to him, for her thoughts move in a different region from his own. Sophocles has brought this out with admirable

<sup>1</sup> See especially the note on 1044.

skill in a short dialogue between Creon and Antigone (508—525): we see that he cannot get beyond his principle of State rewards and punishments; she is speaking foolishness to him—as, indeed, from the first she had felt the hopelessness of their understanding each other (469 f., 499 f.). As this dialogue serves to show Creon's unconsciousness of the frontier between divine and human law, so his scene with Haemon brings out his incapacity to appreciate the other great motive of Antigone's conduct,—sisterly piety. Creon regards the Family almost exclusively in one aspect; for him it is an institution related to the State as the gymnasium to the stadium; it is a little State, in which a man may prove that he is fit to govern a larger one.

Creon's temper is hasty and vehement. He vows that Haemon 'shall not save those two girls from their doom'; but, when the Chorus pleads for Ismene, he quickly adds that he will spare *her*,—'thou sayest well' (770 f.). We also notice his love of hyperbole (1039 ff.). But he is not malevolent. He represents the rigour of human law,—neither restricted by the sense of a higher law, nor intensified by a personal desire to hurt. He has the ill-regulated enthusiasm of a somewhat narrow understanding for the only principle which it has firmly grasped.

§ 16. Such, then, are the general characteristics which mark the treatment of this subject by Sophocles. In a drama of rare poetical beauty, and of especially fine psychology, he has raised the question as to the limit of the State's authority over the individual conscience. It belongs to the essence of the tragic pathos that this question is one which can never be answered by a set formula. Enough for Antigone that she finds herself in a situation where conscience leaves her no choice but to break one of two laws, and to die.

These distinctive qualities of the play may be illustrated by a glance at the work of some other poets. The *Antigone* of Euripides is now represented only by a few small fragments, Euripides. and its plot is uncertain. It would seem, however, that, when Antigone was caught in the act of burial, Haemon was assisting her, and that the play ended, not with her death, but with her

marriage<sup>1</sup>. Some of the fragments confirm the belief that the love-motive was prominent<sup>2</sup>. The Roman poet Attius (c. 140 B.C.) also wrote an *Antigone*. The few remaining verses—some of which have lived only because Vergil imitated them—indicate

<sup>1</sup> All that we know as to the plot is contained in the first Argument to this play (see p. 3 below, and notes on p. 4): 'The story has been used also by Euripides in his *Antigone*; only there she is detected with Haemon, and is given in marriage, and bears a son Maion.' In the scholia at the end of L we also read, 'this play differs from the *Antigone* of Euripides in the fact that, there, she was detected through the love of Haemon, and was given in marriage; while here the issue is the contrary' (i.e. her death). That this is the right rendering of the scholiast's words—*φωραθείσα ἐκείνη διὰ τὸν Αἰμόνος ἔρωτα ἐξεδόθη πρὸς γάμον*—seems probable from a comparison with the statement in the Argument; though others have understood, 'she was detected, and, owing to the love of Haemon, given in marriage.' She was detected, not, as in the play of Sophocles, directly by Creon's guards, but (in some way not specified) through the fact that Haemon's love for her had drawn him to her side.

Welcker (*Griech. Trag.* II. pp. 563 ff.) has sought to identify the *Antigone* of Euripides with the plot sketched by Hyginus in *Fab.* 72. Antigone having been detected, Haemon had been commissioned by Creon to slay her, but had saved her, conveying her to a shepherd's home. When Maion, the son of their secret marriage, had grown to man's estate, he visited Thebes at a festival. This was the moment (Welcker thinks) at which the *Antigone* of Euripides began. Creon noted in Maion a certain mark which all the offspring of the dragon's seed (*σπαρροί*) bore on their bodies. Haemon's disobedience was thus revealed; Heracles vainly interceded with Creon; Haemon slew his wife Antigone and then himself.

But surely both the author of the Argument and the scholiast clearly imply that the marriage of Antigone was contained in the play of Euripides, and formed its conclusion. I therefore agree with Heydemann (*Ueber eine nacheuripideische Antigone*, Berlin, 1868) that Hyginus was epitomising some otherwise unknown play.

M. Patin (*Études sur les Tragiques grecs*, vol. II. p. 277) remarks that there is nothing to show whether the play of Euripides was produced before or after that of Sophocles. But he has overlooked a curious and decisive piece of evidence. Among the scanty fragments of the Euripidean *Antigone* are these lines (Eur. fr. 165, Nauck); —*ἀκουσαν· οὐ γὰρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν*. This evidently glances at the *Antigone* of Sophocles, vv. 563 f., where Ismene says, *οὐδ' ὅς ἄν βλάβῃ μὲναι | νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται*. (For similar instances of covert criticism, see n. on *O. C.* 1116.)

<sup>2</sup> Eur. fr. 160, 161, 162 (Nauck). The most significant is fr. 161, probably spoken by Haemon:—*ἦρων· τὸ μαινεσθαι δ' ἄρ' ἦν ἔρωσι βροτοῖς*.—Another very suggestive fragment is no. 176, where the speaker is evidently remonstrating with Creon:—'Who shall pain a rock by thrusting at it with a spear? And who can pain the dead by dishonour, if we grant that they have no sense of suffering?' This is characteristic of the difference between the poets. Sophocles never urges the *futility* of Creon's vengeance, though he does touch upon its ignobleness (v. 1030).

eloquence and spirit, but give no clue to the plot<sup>1</sup>. Statius, in his epic *Thebaid*, departs widely from the Attic version of the story. Argeia, the widow of Polyneices, meets Antigone by night at the corpse. Each, unknown to the other, has come to do the same task; both are put to death by Creon,—‘*ambae hilares et mortis amore superbae*’<sup>2</sup>. This rapturous welcoming of death is, as we have seen, quite in the manner of Massinger and Alfieri, but not at all in that of Sophocles.

Alfieri’s *Antigone* (published in 1783) follows Statius in associating Argeia with Antigone; besides whom there are only two other actors, Creon and Haemon. The Italian poet has not improved upon the Greek. There are here two heroines, with very similar parts, in performing which they naturally utter very similar sentiments. Then Alfieri’s Creon is not merely a perverse despot of narrow vision, but a monster of wickedness, who, by a thought worthy of Count Cenci, has published the edict for the express purpose of enticing Antigone into a breach of it. Having doomed her to die, he then offers to pardon her, if she will marry his son (and so unite the royal line with his own); but Antigone, though she esteems Haemon, declines to marry the son of such a parent. So she is put to death, while Argeia is sent back to Argos; and Haemon kills himself. It is not altogether unprofitable to be reminded, by such examples, what the theme of Sophocles could become in other hands.

§ 17. A word may be added regarding treatments of the subject in works of art, which are not without some points of literary interest. Baumeister reproduces two vase-paintings, both curious<sup>3</sup>. The first<sup>4</sup> represents a group of three figures,—the

<sup>1</sup> Only six fragments remain, forming, in all, ten (partly incomplete) lines: Ribbeck, *Trag. Rom. Frag.* p. 153 (1871). The Ismene of Attius said to her sister (fr. 2), *quanto magis te isti modi esse intellego*, | *Tanto, Antigona, magis me par est tibi consulere et parcere*: with which Macrobius (*Sat.* 6. 2. 17) compares Verg. *Aen.* 12. 19 *quantum ipse feroci* | *Virtute exsuperas, tanto me impensius accum est* | *Consulere atque omnes metuentem expendere casus*. Again, he notes (*Sat.* 6. 1. 59) fr. 5, *iam iam neque di regunt* | *Néque profecto deum supremus rex* [res] *curat hominibus*, as having an echo in *Aen.* 4. 371 *iam iam nec maxima Iuno* | *Nec Saturnius haec oculis pater aspicit aequis*. This latter fragment of Attius is well compared by Ribbeck with Soph. *Ant.* 921 ff.: the words were doubtless Antigone’s.

<sup>2</sup> Stat. *Theb.* 12. 679.

<sup>3</sup> *Denkmäler*, pp. 83 f.

<sup>4</sup> From Gerhard, *Ant. Bildw.* Taf. 73.



central figure being an old man who has just doffed the mask of a young maiden,—while a guard, spear in hand, seizes him by the neck. This is explained as a comic parody of Antigone's story; she has sent an old servant to perform the task in her stead, and he, when confronted with Creon, drops his disguise. The other vase-painting<sup>1</sup>,—of perhaps *c.* 380—300 B.C.,—represents Heracles interceding with Creon, who is on the hero's right hand, while Antigone and Haemon are on his left. Eurydicè, Ismene, and a youth (perhaps Maion, the offspring of Antigone's marriage with Haemon) are also present. Klügmann<sup>2</sup> refers this picture to the lost play of Euripides. Heydemann<sup>3</sup> (with more probability, I think) supposes it to represent a scene from an otherwise unknown drama, of which he recognises the plot in Hyginus (*Fab.* 72). It is briefly this:—Haemon has disobeyed Creon by saving Antigone's life; Heracles intercedes with Creon for Haemon, but in vain; and the two lovers commit suicide. Professor Rhousopoulos, of Athens, in a letter to the French Academy<sup>4</sup> (1885), describes a small fragment of a ceramic vase or cup, which he believes to have been painted in Attica, about 400—350 B.C., by (or after) a good artist. The fragment shows the beautiful face of a maiden,—the eyes bent earnestly on some object which lies before her. This object has perished with the rest of the vase. But the letters ΕΙΚΗΣ remain; and it is certain that the body of Polyneices was the sight on which the maiden was gazing. As Prof. Rhousopoulos ingeniously shows, the body must have been depicted as resting on sloping ground,—the lowest slope, we may suppose, of the hill upon which the guards sat (v. 411). The moment imagined by the artist may have been that at which Antigone returned, to find that the body had been again stripped of dust (v. 426). The women of ancient Thebes are said to have been distinguished for stature no less than beauty; and the artist of the vase appears to have given Antigone both characteristics.

<sup>1</sup> *Mon. Inst.* x. 27.

<sup>2</sup> *Ann. Inst.* 176, 1876.

<sup>3</sup> See footnote above, p. xxxviii, note 1 (3rd paragraph).

<sup>4</sup> *Περὶ εἰκόνης Ἀντιγόνης κατὰ ἀρχαῖον δοσρακόν, μετὰ ἀπεικονίσματος.* I am indebted to the kindness of Professor D'Ooge, late Director of the American School at Athens, for an opportunity of seeing this letter.

§ 18. It is not, however, in the form of painting or of sculpture that Art has furnished the *Antigone* with its most famous and most delightful illustration. Two generations have now been so accustomed to associate this play with the music of Mendelssohn that at least a passing notice is due to Mendelssohn. the circumstances under which that music was composed; circumstances which, at a distance of nearly half a century, possess a peculiar interest of their own for these later days of classical revivals. After Frederick William IV. had come to the Prussian throne in June, 1840, one of his first acts was to found at Berlin the Academy of Arts for Painting, Sculpture, Architecture, and Music; Mendelssohn, who was then thirty-two, became the first Director of the department of Music, in the spring of 1841. The King had conceived the wish to revive some of the masterpieces of Greek Tragedy,—a project which the versatile poet Tieck, then on the confines of old age, encouraged warmly; none the less so, it would seem, because his own youth had been so vigorously identified with the protests of the Romantic school against classical restraint. Donner had recently published his German translation of Sophocles, ‘in the metres of the original,’ and the *Antigone* was chosen for the experiment. Mendelssohn accepted with enthusiasm the task of writing the music. The rapidity with which he worked may be estimated from the fact that Sept. 9, 1841, seems to have been about the date at which Tieck first broached the idea to him, and that the first full stage rehearsal took place some six weeks later,—on October 22nd. The success of the music in Germany seems to have been immediate and great; rather more than could be said of the first performance in London, when the *Antigone*, with the new music, was brought out at Covent Garden, on Jan. 2, 1845. The orchestra on that occasion, indeed, had a conductor no less able than the late Sir G. Macfarren; but the Chorus was put on the stage in a manner of which a graphic memorial has been preserved to us<sup>1</sup>. It may be added that the Covent

<sup>1</sup> On March 25, 1845, Mendelssohn wrote to his sister:—‘See if you cannot find *Punch* for Jan. 18 [1845]. It contains an account of *Antigone* at Covent Garden, with illustrations,—especially a view of the Chorus which has made me laugh for

Garden stage-manager improved the opportunity of the joyous 'dance-song' to Dionysus (vv. 1115—1154) by introducing a regular ballet.

To most lovers of music Mendelssohn's *Antigone* is too familiar to permit any word of comment here; but it may perhaps be less superfluous to remark a fact which has been brought under the writer's notice by an accomplished scholar<sup>1</sup>. For the most part, the music admits of having the Greek words set to it in a way which shows that Mendelssohn, while writing for Donner's words, must have been guided by something more than Donner's imitation of the Greek metres; he must also have been attentive, as a general rule, to the Greek text.

te of  
play.

§ 19. The question as to the date of the *Antigone* has a biographical no less than a literary interest. It is probable that the play was first produced at the Great Dionysia towards the end of March, 441 B.C. This precise date is, indeed, by no means certain; but all the evidence indicates that, at any rate, the years 442 and 441 B.C. give the probable limits. According to the author of the first Argument to the play<sup>2</sup>, the success of the *Antigone* had led to Sophocles obtaining the office of general, which he held in an expedition against Samos. Athens sent two expeditions to Samos in 440 B.C. (1) The occasion of the first expedition was as follows. Samos and Miletus had been at war for the possession of Priênè, a place on the mainland not far from Miletus. The Milesians, having been worsted, denounced the Samians to the Athenians; who required that both parties should submit their case at Athens. This the Samians refused to do. The Athenians then sent forty ships to Samos,—put down the oligarchy there,—and established a democracy in its place<sup>3</sup>. (2) The second expedi-

three days.' In his excellent article on Mendelssohn in the *Dictionary of Music*, Sir G. Grove has justly deemed this picture worthy of reproduction.

<sup>1</sup> Mr George Wotherspoon, who has practically demonstrated the point by setting the Greek words to the music for the Parodos (vv. 100—161). It is only in the last antistrophe, he observes, that the 'phrasing' becomes distinctly modern, and less attentive to the Greek rhythms than to harmonic effects.

<sup>2</sup> See below, p. 3.

<sup>3</sup> The Greek life of Sophocles says that he served as general 'in the war against the Anaeans' (*ἀναίωνς*). Anaea was a place on the mainland, near Priênè. Boeckh

tion had to deal with Samos in open rebellion. The Samian oligarchs had come back,—overthrown the new democracy,—and proclaimed a revolt from Athens, in which Byzantium joined. Pericles was one of the ten generals for the year. He sailed at once to Samos, with sixty ships. All his nine colleagues went with him. When they reached Samos, sixteen of the sixty ships were detached on special service,—partly to watch the Carian coast, partly to summon aid from the two great islands to the north, Chios and Lesbos. Sophocles, who was one of the ten generals, was sent on the mission to these islands. The strat-  
gia of  
Sophocles

‘I met Sophocles, the poet, at Chios, when he was sailing as general to Lesbos.’ These are the words of Ion, the poet and prose-writer—who was only some twelve years younger than Sophocles—in a fragment preserved by Athenaeus<sup>1</sup>. The occasion of the meeting was a dinner given to Sophocles at Chios by Hermesilaus, a friend of his who acted as Athenian ‘proxenus’ there. Now, there is not the smallest real ground for questioning the genuineness of this fragment<sup>2</sup>. And its genuineness is confirmed by internal evidence. Sophocles said at the dinner-party,—alluding to a playful *ruse* by which he had amused the company,—that he was practising generalship, as Pericles had said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which

supposes that the first expedition was known as ‘the Anaeon war,’ and that Sophocles took part in it as well as in the second expedition. To me, I confess, there seems to be far more probability in the simple supposition that *dvalous* is a corruption of *σαυλους*.

<sup>1</sup> p. 603 E. Müller, *Frag. Hist.* II. 46.

<sup>2</sup> Arguments against the genuineness have been brought, indeed, by Fr. Ritter (*Vorgebliche Strategie d. Sophokles gegen Samos*: Rhein. Mus., 1843, pp. 187 ff.).

(1) Ion represents Sophocles as saying,—Περικλῆς ποιεῖν με εἶπε, στρατηγεῖν δ’ οὐκ ἐπίστασθαι. Sophocles (Ritter argues) would have said φησί, not εἶπε, if Pericles had been alive. The forger of the fragment intended it to refer to the revolt of Lesbos in 428 B.C.,—forgetting that Sophocles would then be 78. But we reply:—The tense, εἶπε, can obviously refer to the particular occasion on which the remark was made: ‘Pericles said so [when I was appointed, or when we were at Samos together].’

(2) Ion says of Sophocles, οὐ βεκτήριος ἦν. This (says Ritter) implies that Sophocles was dead; who, however, long survived Ion. [Ion was dead in 421 B.C., *Ar. Pax* 835.] But here, again, the tense merely refers to the time at which the writer received the impression. We could say of a living person, ‘he was an agreeable man’—meaning that we found him so when we met him.

Pericles might very naturally utilize the abilities of his gifted, though unmilitary colleague. There is another trait which has not (to my knowledge) been noticed, but which seems worth remarking, as the coincidence is one which is not likely to have been contrived by a forger. It is casually mentioned that, at this dinner-party, an attendant was standing 'near the fire,' and the couch of Sophocles, the chief guest, was also near it. The warm season, then, had not begun. Now we know that Pericles sailed for Samos early in 440 B.C., before the regular season for navigation had yet opened<sup>1</sup>.

If the fragment of Ion is authentic, then it is certain that Sophocles held the strategia, and certain also that he held it in 440 B.C.: for Ion's mention of Lesbos cannot possibly be referred to the revolt of that island from Athens in 428 B.C. Apart from the fragment of Ion, however, there is good Attic authority for the tradition. Androtion, whose *Atthis* was written about 280 B.C., gave the names of the ten generals at Samos on this occasion. His list<sup>2</sup> includes Pericles, and 'Sophocles, the poet, of Colonus.'

<sup>1</sup> See Curtius, *Hist. Gr.* II. 472 (Eng. tr.).

<sup>2</sup> This fragment of Androtion has been preserved by the schol. on Aristeides, vol. 3, p. 485 (Dind.). Müller, *Frag. Hist.* IV. 645. The names of two of the ten generals are wanting in the printed texts, but have since been restored, from the ms., by Wilamowitz, *De Rhesi Scholiis*, p. 13 (Greifswald, 1877).

I have observed a remarkable fact in regard to Androtion's list, which ought to be mentioned, because it might be urged against the authenticity of the list, though (in my opinion) such an inference from it would be unfair.

Androtion gives (1) the names, (2) the demes of the Generals, but *not* their tribes. The regular order of precedence for the ten Cleisthenean tribes was this:— 1. Erechtheis. 2. Aegeis. 3. Pandionis. 4. Leontis. 5. Acamantis. 6. Oeneis. 7. Cecropis. 8. Hippothontis. 9. Aeantis. 10. Antiochis. Now take the demes named by Androtion. His list will be found to follow this order of the ten tribes,— with one exception, and it is in the case of Sophocles. His deme, Colonus, belonged to the Antiochis, and therefore his name ought to have come last. But Androtion puts it second. The explanation is simple. When the ten tribes were increased to twelve, by the addition of the Antigonis and Demetrias (in or about 307 B.C.), some of the demes were transferred from one tribe to another. Among these was the deme of Colonus. It was transferred from the Antiochis, the tenth on the roll, to the Aegeis, the second on the roll. Hence Androtion's order is correct for his own time (c. 280 B.C.), but not correct for 440 B.C. It is quite unnecessary, however, to infer that he invented or doctored the list. It is enough to suppose that he re-adjusted the order, so as to make it consistent in the eyes of his contemporaries.

Later writers refer to the poet's strategia as if it were a generally accepted fact<sup>1</sup>.

§ 20. We have next to ask,—What ground is there for connecting this strategia of Sophocles with the production of his *Antigone*? The authority for such a connection is the first Argument to the play. This is ascribed to Aristophanes of Byzantium (c. 200 B.C.), but is more probably of later origin (see p. 3). It says;—‘They say (φασί) that Sophocles was appointed to the strategia which he held at Samos, because he had distinguished himself by the production of the *Antigone*.’ Here, as so often elsewhere, the phrase, ‘they say,’ is not an expression of doubt, but an indication that the story was found in several writers. We know the names of at least two writers in whose works such a tradition would have been likely to occur. One of them is Satyrus (c. 200 B.C.), whose collection of biographies was used by the author of the *Life of Sophocles*<sup>2</sup>; the other—also quoted in the *Life*—is Carystius of Pergamum, who lived about 110 B.C., and wrote a book, *Περὶ διδασκαλιῶν*—‘Chronicles of the Stage’—which Athenaeus cites. At the time when these works—and there were others of a similar kind—were compiled, old and authentic lists of Athenian plays, with their dates, appear to have been extant in such libraries as those of Alexandria and Pergamum. When, therefore, we meet with a tradition,—dating at least from the second century B.C.,—which affirms that the strategia of Sophocles was due to his *Antigone*, one inference, at least, is fairly secure. We may believe that the *Antigone* was known to have been produced earlier than the summer of 441 B.C. For, if Sophocles was strategus in the early spring of 440 B.C., he must have been elected in May, 441 B.C. The election of the

Had the play any bearing upon the poet's appointment?

<sup>1</sup> The Argument to this play, and the *Bios Σοφοκλέους*, have already been cited. See also (1) Strabo 14. p. 638 ‘Ἀθηναῖοι δὲ...πέμψαντες στρατηγὸν Περικλέα καὶ σὺν αὐτῷ Σοφοκλέα τὸν ποιητὴν κακῶς διέθηκαν ἀπειθοῦντας τοὺς Σαμίους. (2) Schol. on Ar. Pax 696 λέγεται δὲ ὅτι ἐκ τῆς στρατηγίας τῆς ἐν Σάμῳ ἡγυρίσαστο (ὁ Σοφοκλῆς). (3) Suidas s.v. Μέλγτος [but referring to the Samian Μέλισσος: cp. Diog. L. 9. 24] ὑπὲρ Σαμίων στρατηγίας ἐναυμάχησε πρὸς Σοφοκλῆν τὸν τραγικόν, δλυμπιάδι πδ’ (Ol. 84=444—441 B.C.).—The theory that Sophocles the poet was confused with Sophocles son of Sostratides, strategus in 425 B.C. (Thuc. 3. 115), is quite incompatible with the ancient evidence.

<sup>2</sup> See Introduction to the *Oed. Col.*, § 18, p. xli.

ten strategi was held annually, at the same time as the other official elections (*ἀρχαιεστίαι*), in the month of Thargelion, at the beginning of the ninth prytany of the civic year. Further, we may conclude that the *Antigone* had not been produced at any long interval before May, 441 B.C. Otherwise the tradition that the play had influenced the election—whether it really did so or not—would not have seemed probable.

Assuming, then, that the *Antigone* was brought out not long before Sophocles obtained the strategia, we have still to consider whether there is any likelihood in the story that his election was influenced by the success of the play. At first sight, a modern reader is apt to be reminded of the man of letters who, in the opinion of his admirer, would have been competent, at the shortest notice, to assume command of the Channel Fleet. It may appear grotesque that an important State should have rewarded poetical genius by a similar appointment. But here, as in other cases, we must endeavour to place ourselves at the old Athenian point of view. The word 'general,' by which we render 'strategus,' suggests functions purely military, requiring, for their proper discharge, an elaborate professional training. Such a conception of the Athenian strategia would not, however, be accurate. The ten strategi, chosen annually, formed a board of which the duties were primarily military, but also, in part, civil. And, for the majority of the ten, the military duties were usually restricted to the exercise of control and supervision at Athens. They resembled officials at the War Office, with some added functions from the province of the Home Office. The number of strategi sent out with an army or a fleet was, at this period, seldom more than three. It was only in grave emergencies that all the ten strategi went on active service together. In May, 441 B.C.,—the time, as it seems, when Sophocles was elected,—no one could have foreseen the great crisis at Samos. In an ordinary year Sophocles, as one of the strategi, would not necessarily have been required to leave Athens. Among his nine colleagues there were doubtless, besides Pericles, one or two more possessed of military aptitudes, who would have sufficed to perform any ordinary service in the field. Demosthenes—in whose day only one of the ten strategi was ordinarily commis-

sioned for war—describes the other nine as occupied, among other things, with arranging the processions for the great religious festivals at Athens<sup>1</sup>. He deplores, indeed, that they should be so employed; but it is certain that it had long been one duty of these high officials to help in organising the great ceremonies. We are reminded how suitable such a sphere of duty would have been for Sophocles,—who is said to have led in his boyhood the Chorus that celebrated the victory of Salamis,—and we seem to win a new light on the meaning of his appointment to the strategia. In so far as a strategus had to do with public ceremonies and festivals, a man with the personal gifts of Sophocles could hardly have strengthened his claim better than by a brilliant success at the Dionysia. The mode of election was favourable to such a man. It was by show of hands in the Ecclesia. If the *Antigone* was produced at the Great Dionysia, late in March, 441 B.C., it is perfectly intelligible that the poet's splendid dramatic triumph should have contributed to his election in the following May. It is needless to suppose that his special fitness for the office was suggested to his fellow-citizens by the special maxims of administration which he ascribes to Creon,—a notion which would give an air of unreality,—verging, indeed, on comedy,—to a result which appears entirely natural when it is considered in a larger way<sup>2</sup>.

§ 21. The internal evidence of the *Antigone* confirms the belief that it is the earliest of the extant seven. Certain traits of composition distinguish it. (1) The division of an iambic trimeter between two or more speakers—technically called ἀντι-  
λαβή—is avoided, as it is by Aeschylus. It is admitted in the

<sup>1</sup> Dem. or. 4 § 26.

<sup>2</sup> One of Aelian's anecdotes (*Var. Hist.* 3. 8) is entitled, *ὅτι ὁ Φρόνιχος διὰ τὸ ποίημα στρατηγὸς ἤρθε*. Phrynichus, he says, 'having composed suitable songs for the performers of the war-dance (*πυρρυσταῖς*) in a tragedy, so captivated and enraptured the (Athenian) spectators, that they immediately elected him to a military command.' Nothing else is known concerning this alleged strategia. It is possible that Phrynichus, the tragic poet of c. 500 B.C., was confounded by some later anecdote-monger with the son of Stratonides, general in 412 B.C. (Thuc. 8. 25), and that the story was suggested by the authentic strategia of Sophocles. At any rate, the vague and dubious testimony of Aelian certainly does not warrant us in using the case of Phrynichus as an illustration.



other six plays. (2) An anapaest nowhere holds the first place of the trimeter. It may further be noticed that the resolution of any foot of the trimeter is comparatively rare in the *Antigone*. Including the proper names, there are less than 40 instances. A considerably higher proportion is found in later plays. (3) The use made of anapaestic verse is archaistic in three points. (a) The Parodos contains regular anapaestic systems (see p. 27, note on vv. 100—161). (b) The Chorus uses anapaests in announcing the entrance of Creon, Antigone, Ismene, Haemon. In the case of Ismene, these anapaests do not follow the stasimon, but occur in the midst of the epeisodion (see vv. 526—530). (c) Anapaests are also admitted, for purposes of dialogue, within an epeisodion (vv. 929—943, where the Chorus, Creon, and Antigone are the speakers). Aeschylus allowed this; but elsewhere it occurs only in the *Ajax* of Sophocles (another comparatively early play), and in the *Medea* of Euripides (431 B.C.).

Place of  
the play in  
the series of  
the poet's  
works.

§ 22. The first Argument (p. 3) ends by saying that the play 'has been reckoned as the thirty-second'.<sup>1</sup> This statement was doubtless taken from authentic *διδασκαλῖαι*—lists of performances, with their dates—which had come down from the 5th century B.C. to the Alexandrian age. The notice has a larger biographical interest than can often be claimed for such details. In 441 B.C. Sophocles was fifty-five: he died in 405 B.C., at ninety or ninety-one. More than 100 lost plays of his are known by name: the total number of his works might be roughly estimated at 110. It appears warrantable to assume that Sophocles had produced his works by tetralogies,—i.e.,

<sup>1</sup> λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον. Bergk (*Hist. Gr. Lit.* III. p. 414) proposes to read, δεδιδακται δὲ τὸ δράμα τοῦτο τριακοστὸν· δεύτερος ἦν. He assumes that Sophocles gained the second prize, because, according to the Parian Chronicle (60), the first prize was gained by Euripides in the archonship of Diphilus (442—1 B.C.). He adds that the word *εὐδοκμήσαντα*, applied to Sophocles in the Argument, would suit the winner of the second prize,—as Aristophanes says of his own *Δαιτυλεῖς*, which gained the second prize, *ἀριστ' ἠκουσάτην* (*Nub.* 529). But two things are wanting to the probability of Bergk's conjecture, viz., (1) some independent reason for thinking that the *Antigone* was the 30th, rather than the 32nd, of its author's works; and (2) some better ground for assuming that it gained the second prize.

three tragedies and one satyric drama on each occasion. If the number 32 includes the satyric dramas, then the *Antigone* was the fourth play of the eighth tetralogy, and Sophocles would have competed on seven occasions before 441 B.C. He is recorded to have gained the first prize at his first appearance, in 468 B.C., when he was twenty-eight. The production of 28 plays in the next 27 years would certainly argue a fair measure of poetical activity. If, on the other hand, this 32 is exclusive of satyric dramas, then the *Antigone* was the second play of the eleventh trilogy, and the whole number of plays written by the poet from 468 to 441 B.C. (both years included) was 44.

On either view, then, we have this interesting result,—that the years of the poet's life from fifty-five to ninety were decidedly more productive than the years from twenty-eight to fifty-five. And if we suppose that the number 32 includes the satyric dramas—which seems the more natural view—then the ratio of increased fertility after the age of fifty-five becomes still more remarkable. We have excellent reason, moreover, for believing that this increase in amount of production was not attended by any deterioration of quality. The *Philoctetes* and the *Coloneus* are probably among the latest works of all. These facts entitle Sophocles to be reckoned among the most memorable instances of poetical genius prolonging its fullest vigour to extreme old age, and—what is perhaps rarer still—actually increasing its activity after middle life had been left behind.

§ 23. Nothing is known as to the plays which Sophocles may have produced along with the *Antigone*. Two forms of trilogy were in concurrent use down at least to the end of the fifth century,—that in which the three tragedies were parts of one story,—and that in which no such link existed. The former was usually (though doubtless not always) employed by Aeschylus; the latter was preferred by his younger rival. Thus it is possible,—nay, probable,—that the two tragedies which accompanied the *Antigone* were unrelated to it in subject. Even when the Theban plays of Sophocles are read in the order of the fable, they do not form a linked trilogy in the Aeschylean sense. This is not due merely to discrepancy of detail or incompleteness of

The  
Theban  
plays—not  
a connect-  
ed trilogy.

juncture. The perversely rigorous Creon of the *Antigone* is, indeed, an essentially distinct character from the ruthless villain of the *Coloneus*; the *Coloneus* describes the end of Oedipus in a manner irreconcilable with the allusion in the *Antigone* (v. 50). But, if such differences existed between the *Choephoroi* and the *Eumenides*, they would not affect the solidarity of the 'Oresteia.' On the other hand, it does not suffice to make the triad a compact trilogy that the *Tyrannus* is, in certain aspects, supplemented by the *Coloneus*<sup>1</sup>, and that the latter is connected with the *Antigone* by finely-wrought links of allusion<sup>2</sup>. In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

<sup>1</sup> See Introd. to *Oed. Col.* p. xxi. § 3.

<sup>2</sup> See *Oed. Col.* 1405—1413, and 1770—1772.

## MANUSCRIPTS. EDITIONS AND COMMENTARIES.

§ 1. IN this play, as in the others, the editor has used the Autotype Facsimile of L (published by the London Hellenic Society in 1885); and, with its aid, has endeavoured to render the report of that manuscript as complete and exact as possible. In some instances, where discrepancies existed between previous collations, the facsimile has served to resolve the doubt; in a few other cases, it has availed to correct errors which had obtained general currency: the critical notes on 311, 375, 770, 1098, 1280 will supply examples.

The mss., besides L, to which reference is made, are:—A (13th cent.), E (ascribed to 13th cent., but perhaps of the 14th), T (15th cent.), V (late 13th or early 14th), V<sup>2</sup> (probably 14th), with the following 14th century mss.,—V<sup>3</sup>, V<sup>4</sup>, Vat., Vat. b, L<sup>2</sup>, R. Some account of these has been given in the Introduction to the *Oedipus Tyrannus*; cp. also the Introd. to the *Oed. Col.* p. xlix. A few references are also made to an Augsburg ms. (Aug. b, 14th cent.), to Dresd. a (cod. 183, 14th cent.), and to M<sup>4</sup> (Milan, Ambrosian Library, cod. C. 24 sup., 15th cent.). The symbol 'r' is occasionally used in the critical notes to denote 'one or more of the mss. other than L'. The advantages of such a symbol are twofold: (1) the note can often be made shorter and simpler; (2) the paramount importance of L is thus more clearly marked, and, so far, the relative values of the documents are presented to the reader in a truer perspective. But this symbol has been employed only in those cases where no reason existed for a more particular statement.

§ 2. The *Antigone* furnishes three instances in which the older scholia do what they rarely do for the text of Sophocles,—give a certain clue to a true reading which all the mss. have lost. One is 'φάππουσα in v. 40; another, φονώσαισιν in v. 117; the third, δεδραγμένος in v. 235.

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§ 3. Again, this play presents some points of curious interest in regard to the much-discussed question whether L is the source from which all other known mss. of Sophocles have been derived.

(1) There are two places in which an apparently true reading has been preserved by some of the later mss., while L has an apparently false one. The first example is in v. 386, where L has *εἰς μέσον*, while A and others have *εἰς δέον*. Some editors, indeed, prefer *εἰς μέσον*: but A's reading seems far preferable (see comment.). The other example is clearer. In v. 831 L has *τάκει*, a manifest error, occasioned by *τακομέναν* shortly before. The true reading, *τέγγει*, is in A and other of the mss. later than L.

(2) Verse 1167, *ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν*, is in none of the mss. It is supplied by Athenaeus 7. 280 c, who quotes vv. 1165—1171. The earliest printed edition which contains it is that of Turnebus (Paris, 1553 A.D.). Now Eustathius (p. 957. 17) quotes v. 1165 (partly) and v. 1166,—remarking that, after v. 1166, 'the careful copies' (*τὰ ἀκριβῆ ἀντίγραφα*) give the verse *ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν*. Eustathius wrote in the second half of the 12th century: L was written in the first half of the eleventh century. It would be a very forced explanation to suppose that Eustathius, in speaking of *τὰ ἀκριβῆ ἀντίγραφα*, meant those mss. of Sophocles on which Athenaeus, some 1000 years before, had relied for his quotation; or, again, those mss. of Athenaeus in which Eustathius found it. According to the natural (or rather, the necessary) sense of the words, Eustathius is referring to mss. of Sophocles extant in his own time. But did his memory deceive him, leading him to ascribe to mss. of Sophocles what he had seen in Athenaeus? This, again, would be a very bold assumption. His statement has a *prima facie* claim to acceptance in its plain sense. And if his statement is accepted, it follows that, when L was written (in the first half of the eleventh century), two classes of mss. of Sophocles could be distinguished by the presence or absence of verse 1167. But that verse is absent from every ms. of Sophocles now known. If, therefore, L was not the common parent of the rest, at any rate that parent (or parents) agreed with L in this striking defect, which (according to Eustathius) could have been corrected from other mss. known in the twelfth century. There is no other instance in which a fault, now universal in the mss. of Sophocles, is thus alleged to have been absent from a ms. or mss. extant after the date at which L was written. Whatever construction may be placed on the statement of Eustathius, it is certain that it deserves to be carefully noted.

§ 4. Another noteworthy fact is the unusually large number of The mss. passages in which the mss. of the *Antigone* vary from the quotations <sup>versus</sup> made by ancient writers. In every one of these instances (I think) our <sup>ancient</sup> citations. mss. are right, and the ancient citation is wrong: though there are some cases in which modern scholars have thought otherwise. See the critical notes on vv. 186, 203, 223 (with commentary), 241, 292 (with note in Appendix), 324, 456, 457, 563, 564, 678, 742, 911 f., 1037, 1167.

§ 5. Among the interpolations which modern criticism has suspected, Inter- there is one which is distinguished from the rest alike by extent and by polation. importance. This is the passage, founded on Herodotus 3. 119, in *Antigone's* last speech. I concur in the opinion of those who think that this passage,—i.e., vv. 904—920,—cannot have stood in the text as Sophocles left it. The point is one of vital moment for our whole conception of the play. Much has been written upon it; indeed, it has a small literature of its own; but I am not acquainted with any discussion of it which appears to me satisfactory. In a note in the Appendix I have attempted to state clearly the reasons for my belief, and to show how the arguments on the other side can be answered.

This is the only passage of the play which seems to afford solid ground for the hypothesis of interpolation. It is right, however, to subjoin a list of the verses which have been suspected by the critics whose names are attached to them severally. Many of these cases receive discussion in the notes; but there are others which did not require it, because the suspicion is so manifestly baseless. It will be seen that, if effect were given to all these indictments, the *Antigone* would suffer a loss of nearly 80 verses.

Verses 4—6 rejected by Paley.—5 Bergk.—6 Nauck.—24 Wunder.—30 Nauck.—46 Benedict.—203 Herwerden.—212 Kvíčala.—234 Göttling.—287 f. Nauck.—313 f. Bergk.—393 f., to be made into one verse, Nauck.—452 Wunder.—465—468 Kvíčala and Wecklein.—495 f. Zippmann.—506 f. Jacob.—570 and 573, with a rearrangement of 569—574, Nauck.—652—654, to be made into two verses, Nauck.—671 f., to be made into one verse, Heiland.—679 f. Heimreich.—680 Meineke and Bergk.—687 Heimreich, with  $\delta\eta$  for  $\mu\eta$  in 685.—691 Nauck.—838 Dindorf.—851 Hermann.—1045—1047, 1053—1056, 1060 f., Morstadt.—1080—1083 Jacob.—1092—1094 and 1096 f. Morstadt.—1111—1114 Bergk.—1159 Nauck.—1167 Hartung.—1176 f. Jacob.—1225 Dindorf.—1232 Nauck.—1242 f. Jacob.—1250 Meineke.—1256 Nauck.—1279 Bothe.—1280 Wex.—1281 Heiland.—1301 Dindorf.—1347—1353 F. Ritter.

§ 6. In v. 125 f., where the mss. have ἀντιπάλω...δράκοντι (with Emenda- indications of correction to ἀντιπάλου...δράκοντος), I propose with tions.



some confidence the simple emendation ἀντιπάλω...δράκοντος. In v. 606 I give πάντ' ἀγρεύων for παντογῆρος. In 966, πελάγει for L's πελάγεων (*sic*). In 1102, δοκεῖ for δοκéis. In 1124, ρείθρόν τ' for ρέεθρον. In v. 23 f. I had conjectured δίκης | χρήσει as a correction of δίκη | χρησθείς before learning that Gerh. H. Müller had already suggested the same. He had not, however, forestalled my arguments for it. If the admission of it into the text is deemed too bold, it may be submitted that the barbarous character of the traditional reading, and the absence of any emendation which can claim a distinctly higher probability, render the passage one of those in which it is excusable to adopt a provisional remedy.

With regard to οὐκ ἄτης ἄτερ in v. 4, I would venture to invite the attention of scholars to the note in the Appendix. My first object has been to bring out what seems the essential point,—viz., that the real difficulty is the palaeographical one,—and to help in defining the conditions which a solution must satisfy before it can claim more than the value of guess-work. By the kind aid of Mr E. M. Thompson, I have been enabled to give a transcript of the words οὐκ ἄτης ἄτερ as they would have been written in an Egyptian papyrus of *circa*. 250—200 B.C.

Editions,  
etc.

§ 7. Besides the various complete editions of Sophocles (*Oed. Tyr.*, p. lxi), these separate editions of the *Antigone* have been consulted.—Aug. Boeckh. With a German translation, and two Dissertations. (Berlin, 1st ed. 1843; new ed. 1884.)—John William Donaldson. With English verse translation, and commentary. (London, 1848.)—Aug. Meineke. (Berlin, 1861.)—Moriz Seyffert. (Berlin, 1865.)—Martin L. D'Ooge. On the basis of Wolff's edition. (Boston, U.S.A., 1884.)—A. Pallis. With critical notes in Modern Greek. (Athens, 1885.)—D. C. Semitelos. With introduction, critical notes, and commentary, in Modern Greek. (Athens, 1887.)—Selected passages of this play are discussed by Hermann Schütz, in the first part of his *Sophokleische Studien*, which deals with the *Antigone* only (Gotha, 1886, pp. 62). Many other critics are cited in connection with particular points of the play which they have treated. Lastly, reference may be made to the list of subsidia, available for Sophoclean study generally, which has been given in the Introduction to the *Oedipus Tyrannus*, p. lxii.



## METRICAL ANALYSIS.


THE unit of measure in Greek verse is the short syllable,  $\cup$ , of which the musical equivalent is the quaver, . The long syllable,  $-$ , has twice the value of  $\cup$ , being musically equal to .

Besides  $\cup$  and  $-$ , the only signs used here are the following.

(1)  $\text{—}$  for  $-$ , when the value of  $-$  is increased by *one half*, so that it is equal to  $\cup\cup\cup$ ,  $-\cup$ , or  $\cup-$ .

(2)  $>$ , to mark an 'irrational syllable' (*συλλαβὴ ἄλογος*), *i.e.*, bearing a metrical value to which its proper time-value does not entitle it; viz.  $\cup$  for  $-$ , or  $-$  for  $\cup$ . Thus  $\tilde{\epsilon\rho\gamma\omega\tilde{\nu}}$  means that the word serves as a choree,  $-\cup$ , not as a spondee,  $--$ .

(3)  $\sim\cup$ , instead of  $-\cup\cup$ , in logaoedic verses. This means that the dactyl has not its full time-value, but only that of  $-\cup$ . This loss is divided between the long syllable, which loses  $\frac{1}{4}$ th of its value, and the first short, which loses  $\frac{1}{2}$ . Thus, while the normal dactyl is equivalent to , this more rapid dactyl is equivalent to . Such a dactyl is called 'cyclic.'

(4)  $-\omega$ , instead of  $-\cup\cup$ , in choreic verses. Here, again, the dactyl has the value only of  $-\cup$ . But in the cyclic dactyl, as we have seen, the loss of  $\cup$  was divided between the long syllable and the first short. Here, in the choreic dactyl, the long syllable keeps its full value; but each of the two short syllables loses half its value. That is, the choreic dactyl is equivalent to .

The choreic dactyl is used in two passages of this play: (1) First Stasimon, 1st Strophe, period III., vv. 1, 2 (vv. 339 f.), *ἄφθιτον...ἔτος εἰς ἔτος*: and *ib.* 2nd Strophe, per. I., vv. 1, 2 (vv. 354 f.) *καὶ φθέγμα...καὶ ἐδιδάξατο*. (2) First Kommos (No. V. in this Analysis), Epode, per. II., v. 1 (v. 879) *οὐκέτι μοι τόδε λαμπάδος*. Here, as elsewhere, the effect of



such a dactyl is to give vivacity, relieving the somewhat monotonous repose of a choreic series. Other examples will be found in Schmidt's *Rhythmic and Metric*, p. 49, § 15. 3.

The last syllable of a verse is common (*ᾠδιάφορος, anceps*). It is here marked ∪ or — according to the metre: e.g., ἐργῶν, if the word represents a choree, or ἐργᾶ, if a spondee.

*Pauses.* At the end of a verse, Λ marks a pause equal to ∪, ᾠ a pause equal to —, and ᾠΛ a pause equal to — ∪.

The *anacrusis* of a verse (the part preliminary to its regular metre) is marked off by three dots placed vertically, ∴ If the anacrusis consists of two short syllables with the value of only one, ω is written over them. In v. 1115 the first two syllables of πολυνώνμῃ form such an anacrusis. (Analysis, No. VII., first v.)

res  
i in  
play.

The lyric elements of the *Antigone* are simple. Except the dochmiacs at the end (1261—1347), all the lyric parts are composed of logaoedic and choreic verses, in different combinations.

1. *Logaoedic*, or *prose-verse* (λογαοικός),—so called by ancient metrists because, owing to its apparent irregularity, it seemed something intermediate between verse and prose,—is a measure based on the choree, — ∪, and the cyclic dactyl, metrically equivalent to a choree, — ∪ ∪. The following forms of it occur in the *Antigone*.

(a) The logaoedic verse of four feet, or tetrapody. This is called a Glyconic verse, from the lyric poet Glycon. It consists of one cyclic dactyl and three chorees. According as the dactyl comes first, second, or third, the verse is a First, Second, or Third, Glyconic. Thus the first line of the First Stasimon (v. 332) consists of a First Glyconic

followed by a Second Glyconic:  $\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$   $\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$   
πολλα τα | δεινα | κουδεν | ανθρ || ωπου |

$\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$   
δευοτερ | ον πελ | ει Λ. Glyconic verses are usually shortened at the end ('catalectic'), as in this example.

(b) The logaoedic verse of three feet, or tripody,—called 'Pherecratic,' from the poet of the Old Comedy. It is simply the Glyconic verse with one choree taken away, and is called 'First' or 'Second' according as the dactyl comes first or second. Thus the fourth line of the Third Stasimon (vv. 788 f.) consists of a Second, followed by a First, Pherecratic:

$\sim \cup \quad \sim \cup \quad \sim \cup$   $\sim \cup \quad \sim \cup \quad \sim \cup$   
και σ ουτ | αθανατ | ων || φυξιμος | ουδ | εις Λ.

(c) Logaoedic verses of six feet (hexapodies) are also frequent in this play. Such is the first line of the second Strophe of the Parodos

(v. 134), ἀντίτυπ | ος δ ἐπι | γὰρ πῆσε | τὰνταλ | ὦθ | εἰς λ.

(d) The logaöedic verse of two feet (dipody) occurs once in this play, as an ἐπιφῶδός, or postlude, to a choral strophe, v. 140 δεξιὸν | σείπεις (= 154 Βάκχους | ἄρχοι); Parodos, Second Strophe, period III. This is the ‘*versus Adonius*,’ which closes the Sapphic stanza.

2. *Choreic* measures are those based simply on the choree (or 'trochee'), -υ. They usually consist either of four or of six feet. In this play we have both tetrapodies and hexapodies. Thus in vv. 847 ff. a choreic hexapody is followed by a choreic tetrapody: see Analysis, No. V., Second Strophe, period III., vv. 1, 2 οἷα φίλων ἄκλαντος...τάφου ποταμίου. As the Analysis will show, choreic measures are often combined with logaoedic in the same strophe. The first Strophe of the First Stasimon affords an instance.

3. *Dochmiacs* occur in the closing *kommos* (1261—1347, No. VIII. in the Analysis). A *dochmiac* has two elements, viz. a *bacchius*, — — ∪ (= 5 short syllables), and a shortened *choree*, —, (= 2 short syllables). Thus odd and even were combined in it. The name *δόχμιος*, 'slanting,' expressed the resulting effect by a metaphor. The rhythm seemed to diverge side-ways from a straight course.

The regular type of dochmiac dimeter (with anacrusis) is  $\cup : - - \cup |$ ,  $\cup ||$ . The comma marks the ordinary caesura. As Dr Schmidt has noticed, the dochmiacs of the *Antigone* are remarkable for frequent neglect of the regular caesura. The dochmiac measure may be remembered by this line, in which 'serfs' and 'wrongs' must receive as much stress as the second syllable of 'rebel' and of 'resent':

*Rebél! Sérfs, rebél! Resént wróngs so díre.*

This is a dochmiac dimeter, with anacrusis, written  $\cup : -- \cup | -, \cup || -- \cup | - \wedge ||$ .

The diagrams added to the metrical schemes are simply short ways of showing how the verses are put together in rhythmical wholes. Thus the first diagram (No. I., First Str., per. 1.) is merely a symbol of the following statement. 'There are here two verses. Each contains three rhythmical groups or 'sentences' ( $\kappa\omega\lambda\alpha$ ); and each 'sentence' contains four feet. The first verse, as a whole, corresponds with the second, as a whole. And the three parts of the first verse correspond consecutively:



SECOND STROPHE.—Logaoedic, in sentences of varying lengths, viz.:

—I. two hexapodies: II. two tetrapodies, with one tripod between them: III. two tetrapodies, followed by a *versus Adonius* (— ∪ | — ∪) as epode.

- I. 1.  $\sim \cup \quad \sim \cup \quad \sim \cup \quad - \cup \quad \text{L} \quad -$   
 αντιτυπ | α δ επι | γὰ πεσε | τανταλ | ωθ | εις Λ ||  
 αλλα γαρ | α μεγαλ | ωνυμος | ηλθε | νικ | α
2.  $\sim \cup \quad \sim \cup \quad \sim \cup \quad - \cup \quad \text{L} \quad -$   
 πυρφορος | ος τοτε | μαινομεν | α ξυν | ορμ | α Λ ||  
 τα πολυ | αρματω | αντιχαρ | εισα | θηβ | α
- II. 1.  $- > \quad \sim \cup \quad - > \quad \text{L} \quad - > \quad \sim \cup \quad -$   
 βακχευ | ων επεπν | ει ριπ | αις || εχθιστ | ων ανεμ | ων Λ ||  
 εκ μεν | δη πολεμ | ων των | νυν || θεσθαι | λησμοσυν | αν
2.  $- \cup \quad \text{L} \quad - \cup \quad -$   
 ειχε δ | αλλ | α τα | μεν Λ ||  
 θεων δε | να | ουσ χορ | οισ
- III.  $\sim \cup \quad \text{L} \quad \sim \cup \quad \text{L} \quad \sim \cup \quad \text{L} \quad \sim \cup \quad - > \quad \sim \cup \quad - \cup$   
 αλλα δ επ | αλλ | οισ επε | νωμ | α στυφελ | ιζ | ων μεγας | αρης || δεξιο | σειρος ||  
 παννυχι | οισ | παντας επ | ελθ || ωμεν ο | θηβ | ας δ ελελ | ιχθων | βακχιος | αρχοι
- I.  $\begin{array}{c} \cdot \\ \cdot \\ \cdot \\ \cdot \\ \cdot \end{array} \right)$       II.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 3 \\ \cdot \\ 4 \\ \cdot \end{array} \right)$       III.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 2 = \epsilon\pi. \end{array} \right)$

After the second Strophe follows the third system of Anapaests (141 *ἐπτα*...147 *ἄμφω*): after the second Antistrophe, the fourth system (155 *ἀλλ' ὀδε*...161 *πέμψας*).

## II. First Stasimon, vv. 332—375.

FIRST STROPHE.—Period I. is logaoedic. It consists of one First Glyconic verse, followed by three Second Glyconics. Periods II. and III. are choreic. But the first verse of Period II. is logaoedic (a Second Glyconic), and thus smooths the transition from logaoedic to choreic measures.



- II. 1.  $\begin{array}{ccccccc} \cup & - & \cup & \cup & - & \cup & \cup \\ \text{παγ} : & \omega\text{ν εν} & | & \alpha\iota\theta\rho & | & \epsilon\iota\alpha & | & \kappa\alpha\iota \delta\upsilon\sigma\parallel & \omicron\mu\beta\rho\alpha & | & \phi\epsilon\upsilon\gamma & | & \epsilon\iota\nu \beta\epsilon\lambda & | & \eta \wedge \parallel \\ \nu\omicron\mu & : & \omicron\upsilon\varsigma \gamma\epsilon\rho & | & \alpha\iota\rho & | & \omega\text{ν χ}\theta\omicron\nu & | & \omicron\varsigma \theta\epsilon & \parallel & \omega\text{ν τ εν} & | & \omicron\rho\kappa & | & \omicron\upsilon \delta\iota\kappa & | & \alpha\nu \end{array}$
2.  $\begin{array}{ccccccc} - & \cup & \cup & \cup & \cup & \cup & - \\ \text{παντο} & | & \pi\omicron\rho\omicron\varsigma \alpha & | & \pi\omicron\rho\omicron\varsigma \epsilon\pi & | & \omicron\upsilon\delta\epsilon\nu & | & \epsilon\rho\chi\epsilon\tau & | & \alpha\iota \wedge \parallel \\ \upsilon\psi\iota & | & \pi\omicron\lambda\iota\varsigma \alpha & | & \pi\omicron\lambda\iota\varsigma \omicron & | & \tau\psi \tau\omicron & | & \mu\eta \kappa\alpha\lambda & | & \omicron\nu \end{array}$
3.  $\begin{array}{ccccccc} \cup & - & \cup & \cup & - & \cup & \cup \\ \text{το} : & \mu\epsilon\lambda\lambda\omicron\nu & | & \alpha\iota\delta & | & \alpha \mu\omicron\nu & | & \omicron\nu \parallel & \phi\epsilon\upsilon\xi\iota\nu & | & \omicron\upsilon\kappa \epsilon\pi & | & \alpha\xi\epsilon\tau & | & \alpha\iota \wedge \parallel \\ \xi\upsilon\nu & : & \epsilon\sigma\tau\iota & | & \tau\omicron\lambda\mu & | & \alpha\varsigma \chi\alpha\rho & | & \iota\nu \parallel & \mu\eta\tau \epsilon\mu & | & \omicron\iota \pi\alpha\rho & | & \epsilon\sigma\tau\iota & | & \omicron\varsigma \end{array}$
4.  $\begin{array}{ccccccc} \cup & - & \cup & - & \cup & \cup & \cup \\ \text{νοσ} : & \omega\text{ν δ α} & | & \mu\eta\chi\alpha\nu & | & \omega\text{ν φ}\upsilon\gamma & | & \alpha\varsigma & | & \xi\upsilon\mu\pi\epsilon & | & \phi\rho\alpha\sigma\tau\alpha\iota \parallel \\ \gamma\epsilon\nu & : & \omicron\iota\tau\omicron & | & \mu\eta\tau \iota\sigma & | & \omicron\nu \phi\rho\omicron\nu & | & \omega\text{ν} & | & \omicron\varsigma \tau\alpha\delta & | & \epsilon\rho\delta\epsilon\iota \end{array}$

Note.—In Period III. of the first Strophe, and in Period I. of the second, the apparent dactyls (marked —  $\omega$ ) are choreic dactyls; *i.e.*, the two short syllables,  $\cup\cup$ , have the time-value of one short,  $\cup$ . This is proved by the caesura after  $\delta\rho\gamma\acute{\alpha}\varsigma$  in verse 2 of the second Strophe. The choreic dactyl is usually found, as here, in a transition from (or into) logaoedic verse. Cp. Schmidt, *Rhythmic and Metric*, § 15. 3.

I.  $\begin{array}{c} \cdot \\ 3 \\ \cdot \\ 4 \\ \cdot \end{array} = \text{προψόδος.}$

II.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \end{array}$

### III. Second Stasimon, vv. 582—625.

FIRST STROPHE.—Period I. is logaoedic (two hexapodies). Periods II. and III. are choreic. Just as in the first strophe of the first Stasimon, the first verse of Period II. is logaoedic, forming a transition. The remaining verses are choreic tetrapodies.

- I. 1.  $\begin{array}{ccccccc} > & \sim & \cup & \sim & \cup & - & \sim & - & \cup & \cup & - \\ \text{ευ} : & \delta\alpha\iota\mu\omicron\nu\omicron\epsilon\varsigma & | & \omicron\iota\varsigma\iota \kappa\alpha\kappa & | & \omega\text{ν α} & | & \gamma\epsilon\upsilon\sigma\tau\omicron\varsigma & | & \alpha\iota & | & \omega\text{ν} \wedge \parallel \\ \alpha\rho\chi & : & \alpha\iota\alpha \tau\alpha & | & \lambda\alpha\beta\delta\alpha\kappa\iota\delta & | & \alpha\nu \omicron\iota\kappa & | & \omega\text{ν ορ} & | & \omega\mu & | & \alpha\iota \end{array}$
2.  $\begin{array}{ccccccc} - & \cup & - & > & \sim & \cup & \sim & \cup & \cup & - \\ \omicron\iota\varsigma \gamma\alpha\rho & | & \alpha\nu \sigma\epsilon\iota\sigma & | & \theta\eta \theta\epsilon\omicron & | & \theta\epsilon\nu \delta\omicron\mu\omicron\varsigma & | & \alpha\tau & | & \alpha\varsigma \wedge \parallel \\ \pi\eta\mu\alpha\tau & | & \alpha \phi\theta\iota\tau & | & \omega\text{ν ε}\pi\iota & | & \pi\eta\mu\alpha\sigma\iota & | & \pi\iota\pi\tau & | & \omicron\rho\tau \end{array}$
- J. S. III.<sup>3</sup>

f

- II. 1.  $\overline{\text{ουδεν}} \mid \overline{\text{ελλειπ}} \mid \overline{\text{ει γενη}} \mid \overline{\text{ας επι}} \mid \overline{\text{πληθος}} \mid \overline{\text{ερπον}} \parallel$   
 $\text{ουδ απ} \mid \text{αλλασσ} \mid \text{ει γενη} \mid \text{αν γενοσ} \mid \text{αλλ ερ} \mid \text{ειπει}$
2.  $\overline{\text{ομ}} \mid \overline{\text{οιον}} \mid \overline{\text{ωστε}} \mid \overline{\text{ποντι}} \mid \overline{\text{αις}} \parallel \overline{\text{οιδμα}} \mid \overline{\text{δυσπνο}} \mid \overline{\text{οις οτ}} \mid \overline{\text{αν}} \wedge \parallel$   
 $\text{θε} \mid \text{ων τις} \mid \text{ουδ εχ} \mid \text{ει λυσ} \mid \text{ιν} \parallel \text{νυν γαρ} \mid \text{εσχατ} \mid \text{ας υπ} \mid \text{ερ}$
3.  $\overline{\text{θρησσ}} \mid \overline{\text{αισιν}} \mid \overline{\text{ερεβος}} \mid \overline{\text{υφαλον}} \mid \overline{\text{επιδραμ}} \mid \overline{\text{η πνο}} \mid \overline{\text{αις}} \wedge \parallel$   
 $\text{ριζ} \mid \text{ας ο} \mid \text{τετατο} \mid \text{φαοσ εν} \mid \text{οιδιπ} \mid \text{ου δομ} \mid \text{οις}$
- III. 1.  $\overline{\text{κυλ}} \mid \overline{\text{ινδ}} \mid \overline{\text{ει}} \mid \overline{\text{βυσσο}} \mid \overline{\text{θεν κελ}} \parallel \overline{\text{αιν}} \mid \overline{\text{αν}} \mid \overline{\text{θινα}} \mid \overline{\text{και}} \wedge \parallel$   
 $\text{κατ} \mid \text{αυ} \mid \text{νιν} \mid \text{φοιμι} \mid \text{α θε} \parallel \text{ων} \mid \text{των} \mid \text{νερτερ} \mid \text{ων}$
2.  $\overline{\text{δυσ}} \mid \overline{\text{ανεμ}} \mid \overline{\text{οι στον}} \mid \overline{\text{ψ βρεμ}} \mid \overline{\text{ουσιν}} \parallel \overline{\text{αντι}} \mid \overline{\text{πληγες}} \mid \overline{\text{ακτ}} \mid \overline{\text{αι}} \wedge \parallel$   
 $\text{αμ} \mid \text{α κοπ} \mid \text{ις λογ} \mid \text{ου τ α} \mid \text{νοια} \parallel \text{και φρεν} \mid \text{ων ερ} \mid \text{ιν} \mid \text{υς}$
- I.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \end{array} \bigg)$       II.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \end{array} \bigg)$       III.  $\left\{ \begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \right\}$

SECOND STROPHE.—Logaoedic.—In Period III., the first and third verses are choreic.

- I. 1.  $\overline{\text{τε}} \mid \overline{\text{αν}} \mid \overline{\text{ζειν δυνασ}} \mid \overline{\text{ιν τις}} \mid \overline{\text{ανδρ}} \parallel \overline{\text{ων υπ}} \mid \overline{\text{ερβασι}} \mid \overline{\text{α κατ}} \mid \overline{\text{ασχοι}} \parallel$   
 $\text{α} \mid \text{γαρ} \mid \text{δη πολυ} \mid \text{πλαγκτος} \mid \text{ελπ} \parallel \text{ις πολλ} \mid \text{οις μεν ον} \mid \text{ασις} \mid \text{ανδρων}$
2.  $\overline{\text{ταν}} \mid \overline{\text{ουθ υπνος}} \mid \overline{\text{αιρ}} \mid \overline{\text{ει ποθ ο}} \mid \overline{\text{παντ αγρ}} \mid \overline{\text{ευ}} \mid \overline{\text{ων}} \wedge \parallel$   
 $\text{πολλ} \mid \text{οις δ απατ} \mid \text{α} \mid \text{κουφονο} \mid \text{ων ερ} \mid \text{ωτ} \mid \text{ων}$
- II. 1.  $\overline{\text{ουτε θε}} \mid \overline{\text{ων α}} \mid \overline{\text{κματ}} \mid \overline{\text{οι}} \parallel \overline{\text{μηνες α}} \mid \overline{\text{γηρ}} \mid \overline{\text{ωσ δε χρον}} \mid \overline{\text{ψ}} \wedge \parallel$   
 $\text{ειδοτι δ} \mid \text{ουδεν} \mid \text{ερπ} \mid \text{ει} \parallel \text{πριν πυρμ} \mid \text{θερμ} \mid \text{ψ} \mid \text{ποδα} \mid \text{τις}$
2.  $\overline{\text{δυν}} \mid \overline{\text{αστ}} \mid \overline{\text{ας κατεχ}} \mid \overline{\text{εις ολ}} \mid \overline{\text{υμπου}} \parallel \overline{\text{μαρμαρο}} \mid \overline{\text{εσσαν}} \mid \overline{\text{αιγλ}} \mid \overline{\text{αν}} \wedge \parallel$   
 $\text{προσ} \mid \text{αυσ} \mid \text{η σοφι} \mid \text{α γαρ} \mid \text{εκ του} \parallel \text{κλεινον επ} \mid \text{ος πε} \mid \text{φαν} \mid \text{ται}$

III. 1.  $\omega$       —    —    —    —    —  
 το τ επ : ειτα | και το | μελλ | ον Λ ||  
 το κακ : ον δοκ | ειν ποτ | εσθλ | ον

2. >      —    —    —    —    —  
 και : το πριν επ | αρκεσ | ει Λ ||  
 τωδ : εμμεν ο | τψ φρεν | ας

3. —    —    —    —    —  
 νομος οδ | ουδεν | ερπ | ει Λ ||  
 θεος αγ | ει προς | ατ | αν

4. >      —    —    —    —    —    —    —    —  
 θνατ : ων βιωτ | ψ | παμπολυ γ | εκτος | ατ | ας Λ ||  
 πρασσ : ει δ ολιγ | ιστ | ον χρονον | εκτος | ατ | ας

I.  $\begin{array}{c} \cdot \\ 4 \\ 4 \\ \cdot \\ 6 = \text{ἐπωδός.} \end{array}$

II.  $\left( \begin{array}{c} \cdot \\ 4 \\ 4 \\ \cdot \\ 4 \\ 4 \end{array} \right)$

III.  $\begin{array}{c} \cdot \\ 4 \\ 3 \\ \cdot \\ 4 \\ 6 = \text{ἐπ.} \end{array}$

#### IV. Third Stasimon, vv. 781—800.

STROPHE.—Logaoedic.—(Period I, Glyconic verses: II, Glyconics varied by Pherecratic verses.)

I. 1. —    —    —    —    —    —    —    —    —  
 ερ : ως α | νικ | ατε μαχ | αν ερ || ως ος | εν | κτημασι | πιπτεις ||  
 συ : και δικ | αι | ων αδικ | ους φρεν || ας παρ | α | σπας επι | λωβα

2. —    —    —    —    —    —    —    —    —  
 ος : εν μαλακ | αις παρ | ει | αις νε || ανιδος | εννυχ | ευ | εις Λ ||  
 συ : και τοδε | ρεικος | ανδρ | ων ξυν || αιμον εχ | εις ταρ | αξ | ας

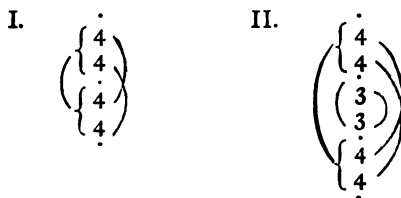
II. 1. >    —    —    —    —    —    —    —    —  
 φοιτ : ας δ υπ | ερ | ποντιος | εν τ || αγρονομ | οισ | αυλ | αις Λ ||  
 νικ : α δ εν | αργ | ης βλεφαρ | ων || ιμερος | ευ | λεκ | τρου

2. —    >    —    —    —    —    —    —  
 και σ ουτ | αθανατ | ων || φνξιμος | ουδ | εις Λ ||  
 νυμφας | των μεγαλ | ων || παρεδρος εν | αρχ | αις

3. >    —    —    —    —    —    —    —    —  
 ουθ : αμερι | ων σε γ | ανθρ | ωπ || ων ο δ εχ | ων με | μην | εν Λ ||  
 θεσμ : ων αμαχ | ος γαρ | εμ | παις || ει θεος | α φροδ | ιτ | α



In Period II., v. 2, φύξιμος = πάρεδρος ἐν : but the words πάρεδρος ἐν ἀρχαῖς are of doubtful soundness. As the text stands, πάρεδρος requires us to suppose that the arsis of the logaoedic dactyl is resolved into ∪ ∪. See Appendix on v. 797 f. Prof. D'Ooge writes  $\asymp \omega$  : i.e., φύξιμος is a choreic dactyl, in which ∪ ∪ has the time-value only of ∪. This suits the resolution of πάρεδρος, for it means that the syllables -δρος ἐν are uttered very rapidly. On the other hand, in this otherwise purely logaoedic strophe we hardly look for a choreic dactyl.



# V. Kommos, vv. 806—882.

## FIRST STROPHE.—Logaoedic (Glyconics).

- $\asymp$     —    ∪    L    ~    ∪    —    ∪    —    >    ~    ∪    —    ∪    —

I. 1. ορ : ατ εμ | ω | γας πατρι | ας πολ || ιται | ταν νεατ | αν οδ | ον Λ ||

ηκ : ουσα | δη | λυγροτατ | αν ολ || εσθαι | ταν φρυγι | αν ξεν | αν
- $\asymp$     ~    ∪    —    ∪    —    >    L    —    ∪    ~    ∪    —

2. στειχουσ | αν νεατ | ον δε | φεγγος || λευσσ | ουσαν | αελι | ου Λ ||

τανταλ | ου σιπυλ | ψ προς | ακρω || ταν | κισσος | ως ατεν | ης
- ∪    —     $\asymp$     ~    ∪    L    —     $\asymp$     —    >    ~    ∪    —

3. κουποτ | αυθις | αλλα μ ο | παγ || κοιτας | αιδας | ζωσαν αγ | ει Λ ||

πετραι | α βλαστ | α δαμασ | εν || και νιν | ομβροι | τακομεν | αν
- ~    ∪    —    ∪

4. ταν αχερ | οντος ]

ως φατις | ανδρων
- $\asymp$     L    ~    ∪    —    >    L    —    ∪    —    ∪    —    >    —

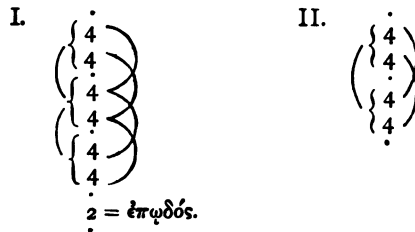
II. 1. ακτ : αν | ουθ υμεν | αιων | εγ || κληρον | ουτ επι | νυμφει | ος Λ ||

χι : ων τ | ου δαμα | λειπει | τεγγ || ει δ υπ | οφρυσι | παγκλαυτ | οισ
- ~    ∪    —    ∪    L    —    ∪    ~    ∪    —    >    —

2. πω με τις | υμνος | υμν | ησεν || αλλ αχερ | οντι | νυμφευσ | ω Λ ]

δειραδας | α με | δαιμ | ων ομ || οιοτατ | αν κατ | ευναζ | ει

The First Strophe is followed by the first system of Anapaests (vv. 817—822); the first Antistrophe, by the second system (vv. 834—838).



SECOND STROPHE.—Period I. is logaoedic. Period II., while mainly logaoedic, introduces choreics (v. 1), which are continued in III.

- I. 1.  $\begin{array}{cccccccccccc} > & - & \cup & \text{L} & \sim & \cup & - & \cup & - & \cup & - & \cup \\ \text{οιμ} & : & \text{οι γελ} & | & \text{ωμ} & | & \text{αι τι με} & | & \text{προς θε} & | & \text{ων πατρ} & | & \text{φων} || \\ \epsilon & : & \text{ψαυσας} & | & \text{αλγ} & | & \text{εινοτατ} & | & \text{ας εμ} & | & \text{οι μερ} & | & \text{ιμνας} \end{array}$
2.  $\begin{array}{cccccccccccc} > & \sim & \cup & - & \cup & - > & \sim & \cup & \text{L} & - \\ \text{ουκ} & : & \text{οιχομεν} & | & \text{αν υβρ} & | & \text{ιζεις} & | & \text{αλλ επι} & | & \text{φαντ} & | & \text{ον} \wedge || \\ \text{πατρ} & : & \text{ος τριπολ} & | & \text{ιστον} & | & \text{οικτον} & | & \text{του τε προ} & | & \text{παντ} & | & \text{ος} \end{array}$
3.  $\begin{array}{cccccccccccc} \sim & \cup & - > & - > & \text{L} & \sim & \cup & - & \cup \\ \omega & \text{πολις} & | & \omega & \text{πολ} & | & \epsilon\omega\varsigma & \text{πολ} & | & \upsilon & | & \text{κτημονες} & | & \text{ανδρες} || \\ \alpha\mu\epsilon\tau\epsilon\rho & | & \text{ου ποτμ} & | & \text{ου κλειν} & | & \text{οις} & | & \text{λαβδακιδ} & | & \text{αισιν} & & \end{array}$
- II. 1.  $\begin{array}{ccccccc} > & - > & - > & \text{L} & - \\ \iota & : & \omega \delta\iota\rho\kappa & | & \alpha\iota\alpha\iota & | & \kappa\rho\eta\nu & | & \alpha\iota \wedge || \\ \iota & : & \omega \mu\alpha\tau\rho & | & \psi\alpha\iota & | & \lambda\epsilon\kappa\tau\rho & | & \omega\omega \end{array}$
2.  $\begin{array}{cccccccccccccccc} > & - & > & \sim & \cup & \text{L} & - & > & \sim & \cup & - & \cup & \text{L} \\ \theta\eta\beta & : & \alpha\varsigma \tau \epsilon\upsilon & | & \alpha\rho\mu\alpha\tau\omicron\upsilon & | & \alpha\lambda\sigma\omicron\varsigma & | & \epsilon\mu || & \text{πας} & \xi\upsilon\mu & | & \mu\alpha\rho\tau\upsilon\rho\alpha\varsigma & | & \upsilon\mu\mu \epsilon\pi & | & \iota | \\ \alpha\tau & : & \alpha\iota \kappa\omicron\iota\mu & | & \eta\mu\alpha\tau\alpha \tau & | & \alpha\upsilon\tau\omicron & | & \gamma\epsilon\nu\nu || & \eta\tau & \epsilon\mu & | & \omega \text{πατρι} & | & \delta\upsilon\varsigma\mu\omicron\rho & | & \omicron\upsilon | \end{array}$
- $\begin{array}{cc} \text{L} & - \\ \kappa\tau\omega\mu & | & \alpha\iota \wedge || \\ \mu\alpha\tau\rho & | & \omicron\varsigma \end{array}$
- III. 1.  $\begin{array}{cccccccc} > & - & \cup & - & \cup & \text{L} & - & \cup & - \\ \omicron\iota & : & \alpha \phi\iota\lambda & | & \omega\omega \alpha & | & \kappa\lambda\alpha\upsilon\tau\omicron\varsigma & | & \omicron\iota | & \omicron\iota\varsigma \text{νομ} & | & \omicron\iota\varsigma \wedge || \\ \alpha\iota & : & \omega\omega \epsilon\gamma & | & \omega \text{ποθ} & | & \alpha \tau\alpha\lambda & | & \alpha\iota | & \phi\rho\omega\omega \epsilon & | & \phi\upsilon\nu \end{array}$



ΕΠΟΔΕ (vv. 876—882).—Choreic. The choreic dactyls (— ω) serve to vary and enliven the movement.

I. 1. α : κλαυτος | αφιλος | ανυμεν | αι || ος ταλ | αι | φρων αγομ | αι Λ ||

2. τανδ ετ | οιμ | αν οδ | ον Λ ||

II. 1. ουκετι | μοι τοδε | λαμπαδος | ιρον ||

2. ομμα | θεμις ορ | αν ταλ | αινα ||

3. τον δ εμ | ον ποτμ | ον αδακρ | υτον ||

4. ουδ : εις φιλ | ων στεν | αζ | ει Λ ||

I.  $\begin{array}{c} \cdot \\ 4 \\ 4 \text{ m.} \\ \cdot \end{array} \left. \begin{array}{l} \backslash \\ [m. = \text{mesode.}] \\ / \end{array} \right\}$

II.  $\begin{array}{c} \cdot \\ 4 \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array} \right\}$

## VI. Fourth Stasimon, vv. 944—987.

FIRST STROPHE.—Periods I. and II. are logaoedic (Pherecratic verses in I., and Pherecratic and Glyconic in II.). Period III. is choreic.

I. 1. ετλα | και δανα | ας || ουρανι | ον | φως Λ ||  
ζευχθη δ | οξυχολ | ος || παις ο δρυ | αντ | ος

2. αλλαξ | αι δεμας | εν || χαλκοδετ | οισ αυλ | αις Λ ||  
ηδων | ων βασιλ | ευσ || κερτομ | οισ οργ | αις

II. 1. κρυπτομεν | α δ εν | τυμβηρ || ει θαλαμ | ψ κατ | εξευχθ | η Λ ||  
εκ διο | νυσου | πετρωδ || ει κατα | φαρκτος | εν δεσμ | ψ

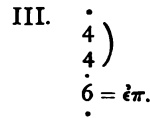
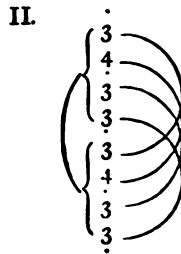
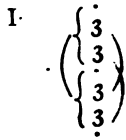
2. καιτοι | και γενε | ρ || τιμος | ω παι | παι Λ ||  
 ουτω | τας μανι | ας || δεινον απ | ο σταζ | ει

3. και ζην | ος ταμι | ευ || εσκε γον | ας | χρυσορυτ | ους Λ ||  
 ανθηρ | ον τε μεν | ος || κεινος επ | εγρ | ω μανι | ας

4. αλλ α | μοιριδι | α || τις δυνασ | ις δειν | α Λ ]  
 ψαυων | τον θεον | επ || κερτομι | ας γλωσσ | ας

III. 1. ουτ : αν νιν | ολβος | ουτ αρ | ης ου || πυργος | ουχ αλ | ικτυπ | οι Λ ||  
 παυ : εσκε | μεν γαρ | ενθε | ους γυν || αικας | ευ ι | ον τε | πυρ

2. κελ : αιν | αι | ραες | εκφυγ | οι | εν Λ ]  
 φιλ : αυλ | ους τ | ηρεθ | ιζε | μου | σας



SECOND STROPHE.—Periods I. and II. are logaoedic : III. is choreic.

I. 1. παρα δε | κνανε | αν πελαγ | ει διδυμ | ας αλ | ος Λ ||  
 κατα δε | τακομεν | οι μελε | οι μελε | αν παθ | αν

2. ακται | βοσπορι | αι ιδ ο | θρηκων | αξεν | ος Λ ]  
 κλαιων | ματρος εχ | οντες α | νυμφευτ | ον γον | αν

- I. 1.  $\begin{array}{c} \text{σαλμυδ} \mid \eta\sigma\sigma\omicron\varsigma \iota\nu \mid \alpha\gamma\chi \parallel \iota\pi\omicron\lambda\iota\varsigma \alpha\rho \mid \eta\varsigma \wedge \parallel \\ \alpha \delta\epsilon \mid \sigma\pi\epsilon\rho\mu\alpha \mu\epsilon\nu \mid \alpha\rho\chi \parallel \alpha\iota\omicron\gamma\omicron\nu \mid \omega\nu \end{array}$
2.  $\begin{array}{c} \text{δισσ} \vdots \omicron\iota\sigma\iota \mid \phi\iota\nu\epsilon\acute{\iota}\delta \mid \alpha\iota\varsigma \wedge \parallel \\ \alpha\nu\tau \vdots \alpha\sigma \epsilon\rho \mid \epsilon\chi\theta\epsilon\acute{\iota}\delta \mid \alpha\nu \end{array}$
3.  $\begin{array}{c} \text{ειδεν} \alpha\rho \mid \alpha\tau\omicron\nu \mid \epsilon\lambda\kappa \mid \omicron\varsigma \wedge \parallel \\ \tau\eta\lambda\epsilon\pi\omicron\rho \mid \omicron\iota\varsigma \delta \epsilon\nu \mid \alpha\nu\tau\rho \mid \omicron\iota\varsigma \end{array}$
- II. 1.  $\begin{array}{c} \text{τυφλ} \vdots \omega\theta\epsilon\nu \mid \epsilon\xi \mid \alpha\gamma\rho\iota \mid \alpha\varsigma \delta\alpha\mu \mid \alpha\rho\tau \mid \omicron\varsigma \wedge \parallel \\ \tau\rho\alpha\phi \vdots \eta \theta\upsilon \mid \epsilon\lambda\lambda \mid \alpha\iota\sigma\iota\nu \mid \epsilon\nu \pi\alpha\tau\rho \mid \psi \mid \alpha\iota\varsigma \end{array}$
2.  $\begin{array}{c} \alpha \vdots \lambda\alpha\omicron\nu \alpha \mid \lambda\alpha\sigma\tau\omicron\rho \mid \omicron\iota\sigma\iota\nu \mid \omicron\mu\mu\alpha\tau \mid \omega\nu \kappa\upsilon\kappa\lambda \mid \omicron\iota\varsigma \wedge \parallel \\ \beta\omicron\rho \vdots \epsilon\alpha\varsigma \alpha\mu \mid \iota\pi\pi\omicron\varsigma \mid \omicron\rho\theta\omicron \mid \pi\omicron\delta\omicron\varsigma \upsilon\pi \mid \epsilon\rho \pi\alpha\gamma \mid \omicron\upsilon \end{array}$
3.  $\begin{array}{c} \alpha\rho \vdots \alpha\chi\theta \mid \epsilon\nu \mid \tau\omicron\nu \nu\phi \mid \alpha\iota\mu\alpha\tau \mid \eta\rho \mid \alpha\iota\varsigma \wedge \parallel \\ \theta\epsilon \vdots \omega\nu \mid \pi\alpha\iota\varsigma \mid \alpha\lambda\lambda\alpha \mid \kappa\alpha\pi \epsilon\kappa \mid \epsilon\iota\nu \mid \alpha \end{array}$
4.  $\begin{array}{c} \chi\epsilon\iota\rho \vdots \epsilon\sigma\sigma\iota \mid \kappa\alpha\iota \mid \kappa\epsilon\rho\kappa\iota\delta \mid \omega\nu \alpha\kappa\mu \mid \alpha\iota\sigma \mid \iota\nu \wedge \parallel \\ \mu\omicron\iota\rho \vdots \alpha\iota \mu\alpha\kappa\rho \mid \alpha\iota \mid \omega\nu\epsilon\varsigma \mid \epsilon\sigma\chi\omicron\nu \mid \omega \mid \pi\alpha\iota \end{array}$
- I.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \end{array}$  II.  $\begin{array}{c} \cdot \\ 3 \\ 2 \text{ } m. \\ \cdot \\ 3 \\ \cdot \\ 4 = \epsilon\pi. \end{array}$  III.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \end{array}$  [m. = mesode.]

VII. Hyporcheme (taking the place of a Fifth Stasimon),

vv. 1115—1154.

FIRST STROPHE.—Period I. is logaoedic, except that vv. 3 and 6 have a choreic character. Per. II. is logaoedic (Pherecratics). Per. III. consists of one logaoedic and one choreic tetrapody.

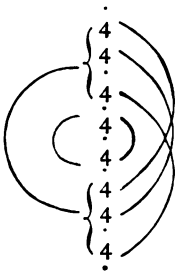
- I. 1.  $\begin{array}{c} \text{πολυ} \vdots \omega\nu\nu\mu\epsilon \mid \kappa\alpha\delta\mu\epsilon\iota \mid \alpha\varsigma \nu\nu\mu\phi \mid \alpha\varsigma \alpha\gamma \mid \alpha\lambda\mu \mid \alpha \wedge \parallel \\ \sigma\epsilon \delta \upsilon\pi \vdots \epsilon\rho \delta\iota\lambda\omicron\phi \mid \omicron\upsilon \pi\epsilon\tau\rho \mid \alpha\varsigma \sigma\tau\epsilon\rho \mid \omicron\psi \omicron\pi \mid \omega\pi \mid \epsilon \end{array}$

2.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{και} & \text{δι} & \text{ος} & \text{βαρ} & \text{υβρεμετ} & \text{α} & \wedge & \parallel \\ \text{λιγνυς} & \text{ενθα} & \text{κωρυκι} & \text{αι} & & & & \end{array}$
3.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{γεν} & \text{ος} & \text{κλυτ} & \text{αν} & \text{ος} & \text{αμφεπ} & \text{εις} & \wedge & \parallel \\ \text{στειχ} & \text{ουσι} & \text{νυμφαι} & \text{βακχιδ} & \text{es} & & & & \end{array}$
4.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ιταλι} & \text{αν} & \text{μεδ} & \text{εις} & \text{δε} & \wedge & \parallel \\ \text{κασταλι} & \text{ας} & \text{τε} & \text{ναμ} & \text{α} & & & & \end{array}$
5.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{παγκοιν} & \text{οις} & \text{ελ} & \text{ευσινι} & \text{ας}^* & \wedge & \parallel \\ \text{και} & \text{σε} & \text{νυσαι} & \text{ων} & \text{ορε} & \text{ων} & & & \end{array}$
6.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{δη} & \text{ους} & \text{εν} & \text{κολποις} & \text{βακχευ} & \text{βακχ} & \text{αν} & \wedge & \parallel \\ \text{κισσ} & \text{ηρ} & \text{εις} & \text{οχθαι} & \text{χλωρα} & \text{τ} & \text{ακτ} & \text{α} & \end{array}$
- II. 1.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ο} & \text{ματροπολ} & \text{ιν} & \text{θηβ} & \text{αν} & \wedge & \parallel \\ \text{πολ} & \text{υσταφυλ} & \text{ος} & \text{πεμπ} & \text{ει} & & & & \end{array}$
2.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ναιετ} & \text{ων} & \text{παρ} & \text{υγρ} & \text{ον} & \wedge & \parallel \\ \text{αμβροτ} & \text{ων} & \text{επε} & \text{ων} & & & & & \end{array}$
- III.  $\begin{array}{cccc} \sim & \sim & \sim & \sim \\ \text{ισμην} & \text{ου} & \text{ρειθρ} & \text{ον} & \text{τ} & \text{αγρι} & \text{ου} & \text{τ} & \text{επ} & \parallel & \text{ι} & \text{σπορ} & \text{α} & \text{δρακ} & \text{οντ} & \text{ος} & \wedge & \parallel \\ \text{ευας} & \text{οντων} & \text{θηβαϊ} & \text{ας} & \text{επ} & \parallel & \text{ισκοπ} & \text{ουντ} & \text{αγ} & \text{υι} & \text{ας} & & & & & & & \end{array}$
- I.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \end{array}$
- II.  $\begin{array}{c} \cdot \\ 3 \\ \cdot \\ 3 \end{array}$
- III.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \end{array}$

\* The first ι of 'Ελευσινίας is here shortened, as in *Hom. hymn. Cer.* 105 'Ελευσύνιδαο θύγατραι, *ib.* 266 παῖδες 'Ελευσινίων. The metre forbids us to suppose that the ι is long, and that *ιας* form one syll. by synizesis. Vergil avoids the ι by using the form *Eleusinus* (*G.* I. 163).

SECOND STROPHE (forming a single period).—Logaoedic and Choreic.

1.  $\begin{array}{ccccccc} \sim & \text{L} & \text{L} & \text{L} & \text{L} & - & \sim & - & \sim & \sim & - \\ \text{ταν} & : & \epsilon\kappa & | & \text{πασ} & | & \text{αν} & | & \text{τιμ} & || & \text{ας υπ} & | & \text{ερτατ} & | & \text{αν πολε} & | & \text{ων} & \wedge & || \\ \iota & : & \omega & | & \text{πυρ} & | & \text{πνει} & | & \text{οντ} & || & \text{ων χορ} & | & \text{αγ αστρ} & | & \text{ων νυχι} & | & \text{ων} \end{array}$
2.  $\begin{array}{ccccccc} - & \sim & - & \sim & - & \sim & - \\ \text{ματρι} & | & \text{συν κερ} & | & \text{αννι} & | & \text{α} & \wedge & || \\ \text{φθεγματ} & | & \text{ων επ} & | & \text{ισκοπ} & | & \text{ε} \end{array}$
3.  $\begin{array}{ccccccc} - & \sim & \sim & \sim & \sim & \sim & - \\ \text{και νυν} & | & \text{ως βiai} & | & \text{ας εχετ} & | & \text{αι} & \wedge & || \\ \text{παι δι} & | & \text{ος γεγεθλ} & | & \text{ον προφαν} & | & \text{ηθ} \end{array}$
4.  $\begin{array}{ccccccc} - & > & \sim & \sim & \sim & \sim & - \\ \text{πανδαμ} & | & \text{ος πολις} & | & \text{επι νοσ} & | & \text{ου} & \wedge & || \\ \text{ωναξ} & | & \text{σαις αμα} & | & \text{περιπολ} & | & \text{οις} \end{array}$
5.  $\begin{array}{ccccccccccc} \sim & - & \sim & - & \sim & \sim & \text{L} & - & \sim & - & \sim & > & - \\ \text{μολ} & : & \text{ειν καθ} & | & \text{αρσι} & | & \text{ψ ποδι} & | & \text{παρν} & || & \text{ασι} & | & \text{αν υπ} & | & \text{ερ κλιτ} & | & \text{υν} & \wedge & || \\ \text{θνι} & : & \text{αισιν} & | & \text{αι σε} & | & \text{μαινομεν} & | & \text{αι} & || & \text{παννυχ} & | & \text{οι χορ} & | & \text{ευουσ} & | & \text{ι} \end{array}$
6.  $\begin{array}{ccccccc} \sim & \sim & - & \sim & \text{L} & - \\ \text{η στονο} & | & \text{εντα} & | & \text{πορθμ} & | & \text{ον} & \wedge & || \\ \text{τον ταμι} & | & \text{αν ι} & | & \text{ακχ} & | & \text{ον} \end{array}$



[The brackets on the left side show that the group formed by verses 1 and 2 corresponds with the group formed by vv. 5 and 6, while v. 3 corresponds with v. 4. Parts of vv. 1 and 2 correspond with parts of 5 and 6, as shown by the curves on the right.]

# VIII. Kommos, vv. 1261—1347.

FIRST STROPHE.—Dochmiac.

- I. I.  $\begin{array}{c} - - \\ \omega \\ \omega \end{array}$



2. φρεν : ων δυσφρον | ων αμ || αρτηματ | α Λ ||  
 ι : ω δυσκαθ | αρτος || αιδου λιμ | ην

3. στερ : εα θανατο | εντ Λ ||  
 τι μ : αρα τι μ ολεκ | εις

4. ω κτανοντ | ας τε και ||  
 ω κακαγγ | ελτα μοι

5. θαν : οντας βλεπ | οντες || εμφυλι | ους Λ ]  
 προ : πεμψας αχ | η τιν || α θροεις λογ | ον

II. 1. ω : μοι εμων αν | ολβα || βουλευματ | ων Λ ||  
 αι : αι ολωλοτ | ανδρ επ || εξειργασ | ω

2. ι : ω παι νε | ος νε || ψ ξυν μορ | ψ Λ ]  
 τι : φησ ω παι\* | τινα λεγ || εις μοι νε | ον

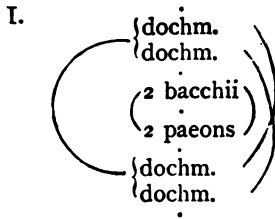
3. αιαι αιαι  
 αιαι αιαι

III. 1. ε : θανες απελυθ | ης Λ ||  
 σφαγ : ιον επ ολεθρ | ψ

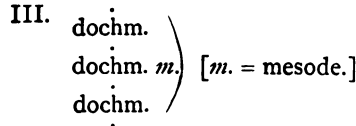
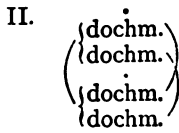
2. εμ : αις ουδε | σμιοι || δυσβουλι | αις Λ ]  
 γυν : αικειων | αμφι || κεισθαι μορ | ον

\* παϊ is here an 'irrational' long syllable, substituted for the normal short, as was sometimes allowed in this place of the dochmiac: cp. Fourth Strophe, v. 3: Aesch.

*Eum.* 266 φῆρ : οἰμῶν βοσκ | ᾠν, and see Schmidt's *Rhythmic and Metric*, p. 77. Here, some read conjecturally, τί φῆς, ᾧ τίν' αὖ λέγεις μοι νέον. See cr. n. on 1289.



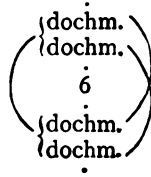
The exclamation *lô*, at the beginning, is marked (for clearness sake) as verse 1, but is outside of the rhythmical structure, as *olmoi* in the Second Strophe, and *alaî alaî* in the Third (see also Period II., v. 3). Verse 2, a dochmiac dimeter, answers to verse 5. Verse 3 answers to v. 4. Hence, as Schmidt points out (*Rhythm. and Metr.*, p. 190), verse 3 must be regarded as a bacchic dipodia (the bacchius=---), shortened at the end (or 'catalectic'). The symbol  $\Lambda$  denotes a pause equal in time-value to ---. Verse 4 consists of two paeons of the 'cretic' form (cp. *Rhythm. and Metric*, p. 27).



SECOND STROPHE (forming a single period).—Dochmiac, varied by iambic trimeters.

- I. οἰμοὶ  
οἰμοὶ
2. εἶχ' : ω μαθων δειλ | αἰος ἐν δ' ἐμ | ψ καρῆ  $\Lambda$  ||  
κακ' : ον τοδ' αλλο | δευτερον βλεπ | ω τਾਲας
3. θε : ος τοτ' αρα | τοτε μεγ || α βαρος μ' εἶχ' | ων  $\Lambda$  ||  
τις : αρα τις με | ποτμος || ετι περιμεν | ει
4. ε : παισειν ἐν δ' ε | σεισειν αγρι | αἰς οδοις  $\Lambda$  ||  
εἶχ' : ω μεν ἐν χειρ | εσσιν αρτι | ως τεκνον
5. οἰμ : οι | λακπατ | ητον | αντρεπ | ων χαρ | αν  $\Lambda$  ||  
ταλ : ας | τον δ' εν | αντα | προσβλεπ | ω νεκρ | ον
6. φευ : φευ ω πον | οι βροτ || ων δυσπον | οι  $\Lambda$  ||  
φευ : φευ ματερ | αθλι || α φευ τεκν | ον

Schmidt observes that verse 5 cannot be regarded as a dochmius followed by a choreic tripod, *i.e.*, > : - - - | - - - | - - - | - - - | - - - ||. Such a verse would be wholly unrhythmical. Nor, again, can it be a dochmiac dimeter, since the second dochmius (*ἀντρέπων χάριν*) would be of an unexampled form, - - - | - - - ||. He considers it, then, to be simply an iambic trimeter, with one lyric feature introduced, *viz.*, the pause (equiv. to - -) on the second syllable of *οἱμοι*. This 'melic iambic trimeter' forms a mesode, while the dochmiac dimeters (vv. 3 and 6) correspond. The two regular iambic trimeters (vv. 2 and 4) do not belong to the lyric structure.



## THIRD STROPHE.—Dochmiac.

## I. 1. αἰαὶ αἰαὶ

ιτω ιτω

2. αν : επταν φοβ | ψ τι μ || ουκ ανται | αν Λ ||  
 φαν : ητω μορ | ων ο || καλλιστ εχ | ων

3. ε : παισεν τις | αμφι || θηκτω ξιφ | ει Λ ||  
 εμ : οι τερμι | αν αγ || ων αμερ | αν

II. 1. > δειλ : αιος εγω αι | αι Λ ||  
 υπ : ατος ιτω ιτ | ω

2. > δειλ : αια δε | συγκε || κραμαι δν | α Λ ||  
 οπ : ως μηκετ | αμαρ || αλλ εισιδ | ω

I. { dochm.  
 { dochm.  
 { dochm.  
 { dochm.

II. { dochm.  
 { dochm. m.  
 { dochm. } [m. = mesode.]

## FOURTH STROPHE.—A single period. Dochmiac.

1.  $\begin{array}{c} \text{>} \\ \omega : \text{μοι μοι ταδ} \mid \text{ουκ επ} \parallel \text{αλλον βροτ} \mid \text{ων } \wedge \parallel \\ \alpha\gamma : \text{οιτ αν ματ} \mid \text{αιον} \parallel \text{ανδρ εκποδ} \mid \text{ων} \end{array}$
2.  $\begin{array}{c} \text{>} \\ \epsilon : \text{μας αρμοσ} \mid \text{ει ποτ} \parallel \text{εξ αιτι} \mid \text{ας } \wedge \parallel \\ \text{ος} : \text{ω παι σε τ} \mid \text{ουχ εκ} \parallel \text{ων κατεκαν} \mid \text{ον} \end{array}$
3.  $\begin{array}{c} \text{>} \\ \epsilon\gamma : \text{ω γαρ σ εγ} \mid \text{ω ε} \parallel \text{κανον ω μελ} \mid \text{εος } \wedge \parallel \\ \text{σε τ} : \text{αν τανδ ω*} \mid \text{μοι μελ} \parallel \text{εος ουδ εχ} \mid \text{ω} \end{array}$
4.  $\begin{array}{c} \text{>} \\ \epsilon\gamma : \text{ω φαμ ετ} \mid \text{υμον ι} \parallel \text{ω προσπολ} \mid \text{οι } \wedge \parallel \\ \text{προς} : \text{ποτερον ιδω*} \mid \text{πε κλιθ} \parallel \text{ω παντα} \mid \text{γαρ} \end{array}$
5.  $\begin{array}{c} \text{>} \\ \alpha\gamma : \text{ετε μ οτι ταχ} \mid \text{ιστ αγ} \parallel \text{ετε μ εκποδ} \mid \text{ων } \wedge \parallel \\ \text{λεχρ} : \text{ια ταν χερ} \mid \text{οιν τα δ} \parallel \text{επι κρατι} \mid \text{μοι} \end{array}$
6.  $\begin{array}{c} \text{>} \\ \text{τον} : \text{ουκ οντα} \mid \text{μαλλον} \parallel \text{η μηδεν} \mid \text{α } \wedge \parallel \\ \text{ποτμ} : \text{ος δυσκομ} \mid \text{ιστος} \parallel \text{εισηλατ} \mid \text{ο} \end{array}$

Thus each of the six verses is a dochmiac dimeter. In each verse the first and second dochmius answer respectively to the first and second dochmius of the next verse.

\* Cp. n. on παῖ in First Strophe, Per. II., v. 2.



**ΣΟΦΟΚΛΕΟΥΣ**  
**ΑΝΤΙΓΟΝΗ**

Ι. Σ. ΙΙΙ<sup>2</sup>

:



# ΣΟΦΟΚΛΕΟΥΣ

## ΑΝΤΙΓΟΝΗ

### I.

#### ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθείσα παρὰ τοῦ Κρέοντος ἀνήρηται· ἐφ' ἣ καὶ Αἰμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἑαυτὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἑαυτὴν ἀνείλε.

5

κείται ἡ μυθοποιῶτα καὶ παρὰ Εὐριπίδῃ ἐν Ἀντιγόῃ· πλὴν ἐκεῖ φωραθείσα μετὰ τοῦ Αἰμονος δίδοται πρὸς γάμου κοινωνίαν καὶ τέκνον τίκτει τὸν Μαίονα.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων. προλογίζει ἡ Ἀντιγόνη· ὑπὸ 10 κείται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκους, Ἀντιγόνης ἀναίρεσις, θάνατος Αἰμονος καὶ μῦθος Εὐρυδίκης τῆς Αἰμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἡξιώσθαι τῆς ἐν Σάμῳ στρατηγίας εὐδοκίμησαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται 15 δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

2 ἀνήρηται] An aorist, not a perfect, is required: ἐφωράθη precedes, διεχειρίσατο follows. Nauck conjectures ἀνῆρέθη, Wecklein ἀνήρτησεν ἑαυτήν, which Bellermann approves. But ἀνήρηται, though a solecism, may nevertheless be genuine, if the ascription of this Argument to Aristophanes is erroneous, as is now generally held to be the case with regard to some other ὑποθέσεις which bear his name. The use of the perfect in place of the aorist is not rare in scholia of the later age. Thus on Thuc. 3. 68, τὴν δὲ γῆν δημοσιώσαντες ἀπεμίσθωσαν, the schol. has ἐπὶ μισθῷ δεδώκασιν. As here we have ἐφωράθη—ἀνήρηται—διεχειρίσατο, so on Thuc. 1. 20 the schol. gives ἐλίμωξέ ποτε ἡ Ἀττική, καὶ λύσις ἦν τῶν δεινῶν, παίδων σφαγή. Λεῶς οὖν τις τὰς ἑαυτοῦ κόρας ἐπιδέδωκε καὶ ἀπῆλλαξε τοῦ λιμοῦ τὴν πόλιν. So, too, on Thuc. 2. 95 the schol. has ὡς δὲ οὐδὲν ἀποδέδωκε πρὸς αὐτὸν ὁ Περδίκκας ἄπερ ὑπέσχετο, ἐστράτευσεν κατ' αὐτοῦ. More on this subject may be seen in my



Appendix to Vincent and Dickson's *Handbook of Modern Greek*, 2nd ed., p. 328 (Macmillan, 1881).

4 *διαχειρίσασθαι* L, and so most recent edd.: *διαχειρίζεσθαι* is thus used by Polybius, Plutarch, and others. The commoner reading here was *διαχρήσασθαι*, as in the Argument to the *Ajax* *διαχρήσασθαι* (where now *διαχειρίσασθαι* is usually read); and in the same Argument *ἐαυτὸν διαχρήσται* (*v.l.* *διαχειρίζεται*) is still generally retained.

7 *μετὰ τοῦ Αἰμόνος* L: *τῷ Αἰμονί* cod. Dresd. D. 183, which may be a corruption of *μετὰ τοῦτο Αἰμονί*, as Bellermann thinks.

8 *Μαίονα* Nauck, comparing *Il.* 4. 394 *Μαίων Αἰμονίδης*.—*αἰμόνα* L, and so Dindorf, who says that L has *μαῖδον*<sup>a</sup> in the margin; but it seems rather to be *μαῖμον*<sup>a</sup>.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] Aristophanes of Byzantium, librarian at Alexandria (flor. 200 B.C.), to whom the metrical argument for the *Oedipus Tyrannus* is also ascribed in the MSS., but incorrectly: see *Oed. Tyr.* p. 4. Though the genuineness of this prose *ὑποθέσις* has not such a *prima facie* case against it as exists against that of all the metrical arguments ascribed to Aristophanes, it must at least be regarded as very doubtful. If the perfect *ἀνήρηται* in line 2 is sound, it is an indication of much later age, as has been shown in the critical note above. Another such indication, I think, is the phrase *εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ* (instead of *ὑπὸ*) *τοῦ Κρέοντος* (l. 2),—a later (and modern) use of the prep. which does not surprise us in Salustius (*Arg.* 11. l. 11 *παρὰ τοῦ Κρέοντος κωλύεται*), but which would be strange in the Alexandrian scholar of *circ.* 200 B.C. In the Laurentian MS. this Argument precedes, while the other two follow, the play.

6 *ἐν Ἀντιγόνῃ*] Only some 21 small fragments remain (about 80 verses in all), and these throw no light on the details of the plot.

8 *τὸν Μαίονα*. This reading is made almost certain by the mention of 'Maion, son of Haemon' in *Il.* 4. 394, coupled with the fact that L has *Μαίμονα* in the margin (see *cr. n.*). But the reading *μετὰ τοῦ Αἰμόνος* just before is doubtful. If it is sound, then we must understand: 'having been discovered in company with Haemon, she was given in marriage (to him).' But I am strongly inclined to think that the conjecture *μετὰ τοῦτο τῷ Αἰμονί* (which would explain the *v.l.* *τῷ Αἰμονί*) is right. Dindorf differs from other interpreters in supposing that it was not Haemon, but someone else—perhaps a nameless *αὐτουργός*, as in the case of the Euripidean *Electra*—to whom Euripides married Antigone: and he reads *τίκτει τὸν Αἰμόνα*. We have then to suppose that Antigone marked her affection for her lost lover by giving his name to her son by the *αὐτουργός*. At the end of the scholia in L we find these words:—*Ὅτι διαφέρει τῆς Εὐριπίδου Ἀντιγόνης αὐτῇ, ὅτι φωραθεῖσα ἐκείνη διὰ τὸν Αἰμόνος ἔρωτα ἐξεδύθη πρὸς γάμον· ἐνταῦθα δὲ τοῦναντίον*. The contrast meant is between her marriage in Euripides and her death in Sophocles: but the words obviously leave it doubtful whether the person to whom Euripides married her was Haemon or not.

13 *τῆς ἐν Σάμῳ στρατηγίας*] The traditional *στρατηγία* of Sophocles, and its relation to the production of the *Antigone*, are discussed in the Introduction.

15 *τριακοστὸν δεύτερον*] Written *λβ* in L. The statement seems to have been taken from Alexandrian *διδασκαλῆαι* which gave the plays in chronological order. Sophocles is said to have exhibited for the first time in 468 B.C., *aet.* 28. See *Introd.*

II.

ΣΑΛΟΥΣΤΙΟΥ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην· ὁ μὲν γὰρ Ἴων ἐν τοῖς διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρας ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἑτεοκλέους· Μίμνερος δὲ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. 5 ταῦτα μὲν οὖν ἔστι τὰ ξένως περὶ τῶν ἡρώϊδων ἱστορούμενα. ἡ μέντοι κοινὴ δόξα σπουδαίας αὐτὰς ὑπέληφεν καὶ φιλαδέλφους δαμονίως, ἥ καὶ οἱ τῆς τραγωδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατέθενται. τὸ δὲ δράμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης. ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκους, καὶ Ἀντιγόνη θάπτειν αὐτὸ πειρω- 10 μένη παρὰ τοῦ Κρέοντος κωλύεται. φωραθείσα δὲ αὐτὴ θάπτουσα ἀπόλλυται. Αἰμῶν τε ὁ Κρέοντος ἐρῶν αὐτῆς καὶ ἀφορήτως ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ αὐτὸν διαχειρίζεται· ἐφ' ᾧ καὶ ἡ μήτηρ Εὐρυδίκη τελευτᾷ τὸν βίον ἀγχόνη.

4 Λαοδάμαντος Brunck (cp. Apollod. 3. 7. 3): Λαομέδοντος MSS.

9 τὴν ὀνομασίαν L: τὴν ἐπιγραφὴν cod. Paris. ἔχουσης L (i.e. περιεχούσης): παρεχούσης Par.

ΣΑΛΟΥΣΤΙΟΥ] A rhetorician of the 5th cent. A.D.: see on *Oed. Col.*, p. 6.—In the Laurentian MS., which alone records him as the writer, this Argument stands at the end of the play, immediately after the anonymous Argument (our III.).

1 στασιάζεται, pass., 'are made subjects of dispute,' i.e. are told in conflicting ways, are 'discrepant': a late use of the word, which cannot be deduced from the older, though rare, active use of στασιάζω (τὴν πόλιν, etc.) as 'to involve in party strife.'

2 Ἴων] Of Chios, the poet and prose-writer, flor. circ. 450 B.C. His dithyrambs are occasionally mentioned (schol. on Ar. *Pax* 835 and on Apollon. Rhod. 1. 1165): it is probably from them that Athenaeus quotes (35 E): but only a few words remain.

4 Μίμνερος] Of Smyrna, the elegiac poet, flor. circ. 620 B.C.

5 Θεοκλυμένῳ] The only persons of this name in Greek mythology seem to be the soothsayer in the *Odyssey* (*Od.* 15. 256 etc.), and a son of Proteus (*Eur. Helen.* 9): Wecklein suggests Ἑτεόκλης, an Argive who was one of the seven leaders against Thebes (*O. C.* 1316 n.).

6 ξένως] i.e. in a way foreign to the version followed by Sophocles.

14 ἀγχόνη] Eurydice kills herself with a sword (1301). Possibly ἀγχόνη should follow ἀπόλλυται in l. 11 (cp. Arg. III. l. 10 ἀπολομένη ἀγχόνη): but more probably it is due to a slip of memory, or to a confusion with the case of Iocasta in the *Oed. Tyr.*

## III.

Ἀποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν μονομαχίῳ Κρέων  
 ᾠταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπει-  
 λήσας. τοῦτον Ἀντιγόνη ἢ ἀδελφὴ θάπτειν πειρᾶται καὶ δὴ λαβοῦσα  
 τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν  
 5 τοῦτο δρᾶσαντα ἐξεύροιεν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες  
 οὐδὲν ἤττον ἐφρούρου. ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εἰροῦσα  
 τὸν νεκρὸν ἀνοιμῶξασα ἑαυτὴν εἰσαγγέλλει. ταύτην ὑπὸ τῶν φυλάκων παρα-  
 δεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθεῖρξεν. ἐπὶ τούτοις  
 Αἴμων, ὁ Κρέοντος υἱός, ὅς ἐμῶτο αὐτὴν, ἀγανακτήσας ἑαυτὸν προσεπισφάζει  
 10 τῇ κόρῃ ἀπολομένη ἀγχόνη, Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπη-  
 θεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετή, ἑαυτὴν ἀποσφάζει. καὶ τέλος  
 θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

1 τῷ...μονομαχίῳ L: τῇ...μονομαχίᾳ vulg.

5 καθάραντες vulg., καθαίροντες L, and so most recent edd. But the present  
 partic. cannot stand here; the removal of the dust was not a continued or repeated  
 act (cp. v. 409). The form ἐκάθαρα has earlier epigraphic evidence (347 B.C.) than  
 ἐκάθηρα: see Meisterhans, *Gramm. Alt. Inschr.* p. 86. 9 προσεπισφάζει L:  
 ἐπισφάζει vulg. 11 ἀποσφάζει L: κατασφάζει vulg.

4 ἐπιβάλλει χῶμα, because the strewing of dust on the corpse was a symbolical  
 sepulture: see v. 256, and n. on 10. The phrase is strange, but no emendation  
 seems probable. 7 ἑαυτὴν εἰσαγγέλλει, 'denounces herself': see v. 435.  
 10 προθεσπίσαντος: alluding to vv. 1064 ff.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

The parts may have been cast as follows :

1. *Protagonist*. Antigone. Teiresias. Eurydice.
2. *Deuteronist*. Ismene. Watcher. Haemon. Messenger.  
Second Messenger.
3. *Tritagonist*. Creon.

Schneidewin gives Eurydice to the second actor, and the two Messengers to the first actor. But, as the part of Eurydice is much lighter than the combined parts of the Messengers, it is more naturally assigned to the first actor, who already bears the heaviest burden. From Demosthenes *De Falsa Legat.* § 247 it is known that the third actor played Creon.

It is a general rule of Greek Tragedy that, when the protagonist represents a woman, the Chorus represent women. The dramatic motive for the exception in this play is noticed in the Introduction.

#### STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—99.
2. πάροδος, 100—161.
3. ἐπεισόδιον πρῶτον, 162—331.
4. στάσιμον πρῶτον, 332—375. Anapaests, 376—383.
5. ἐπεισόδιον δεύτερον, 384—581.
6. στάσιμον δεύτερον, 582—625. Anapaests, 626—630.
7. ἐπεισόδιον τρίτον, 631—780.
8. στάσιμον τρίτον, 781—800. Anapaests, 801—805.
9. ἐπεισόδιον τέταρτον, 806—943, beginning with a κομμός, 806—882.
10. στάσιμον τέταρτον, 944—987.
11. ἐπεισόδιον πέμπτον, 988—1114.
12. ὑπόρχημα, 1115—1154, taking the place of a fifth stasimon.
13. ἔξοδος, 1155—1352, including a κομμός, 1261—1347.

## ΑΝΤΙΓΟΝΗ.

\*Ω ΚΟΙΝΟΝ ἀντάδελφον Ἰσμήνης κάρα,  
 ἀρ' οἶσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν  
 ὅποιον οὐχὶ νῦν ἐτι ζώσαιν τελεῖ;  
 οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ  
 οὐτ' αἰσχροῦ οὐτ' ἀτιμὸν ἐσθ', ὅποιον οὐ  
 τῶν σῶν τε κἀμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.

L = cod. Laur. 32. 9 (first half of eleventh century). r = one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.' after a reading, means that it is in all the MSS. known to the editor.

1 κοινόν] κλεινόν Wecklein *Ars Soph. em.* 52: μούνον M. Schmidt.

2 ἀρ' οἶσθ' ὃ, τι L. For the emendations proposed here and in v. 3, see Appendix.

Scene:—The same as in the Oedipus Tyrannus,—viz., an open space before the royal palace (once that of Oedipus) at Thebes. The back-scene represents the front of the palace, with three doors, of which the central and largest (the βασιλῆως θύρα) is that which in v. 18 is called ἀδελυοί πυλάι, as being the principal entrance to the αὐλή of the house.

1—99 Prologue. At daybreak (v. 100) on the morning after the fall of the two brothers and the flight of the Argives, Antigone calls Ismene forth from the house, in order to speak with her apart. She tells her that Creon has forbidden the burial of Polynices, and declares her resolve to perform it herself. Ismene declines to assist, and endeavours to dissuade her. Antigone then goes alone to the task.

1 The words κοινόν (kindred) ἀντάδελφον (very sister) form a single emphatic expression ('my sister, mine own sister'), not a climax ('kinswoman, and sister')—κοινόν strengthening ἀντάδελφον much as in *O. C.* 535 κοινὰ γὰρ πατρὸς ἀδελφεαί ('yea, very sisters of their sire'); κοινόν refers simply to birth from the same parents (cp. 202): it will not bear the added moral sense, 'having common interests and feelings': that is only implied, in so far as it may be a result of kinship. ἀντάδελφος (subst. below, 503, 606) is merely a poetical strengthening of ἀδελφός, and does not necessarily imply (as it might here) what prose expresses by ἀδελφός ὁμοπάτριος καὶ ὁμομήτριος (*Lys.* or. 42 § 4): thus Apollo, son of Zeus and Leto, can address Hermes, son of Zeus and Maia, as ἀντάδελφον αἵμα καὶ κοινού

πατρὸς (Aesch. *Eum.* 89).—κάρα: the periphrasis (as with κεφαλή) usu. implies respect, affection, or both (cp. Horace's *tam cari capitis*).—The pathetic emphasis of this first line gives the key-note of the drama. The origin which connects the sisters also isolates them. If Ismene is not with her, Antigone stands alone.

2 1. ἀρ' οἶσθ'...τελεῖ; For the various interpretations and emendations, see Appendix. The soundness of the text is doubtful, but no proposed correction is probable. I read ὃ τι, pron., not ὃτι, conjunction, and supply ἐστί. In the direct question, τί ὅποιον οὐ τελεῖ; we understand ἐστί with τί. In the indirect form, it is simplest to say οὐκ οἶδ' ὃ τι οὐ τελεῖ; and we certainly could not say, οὐκ οἶδ' ὃ τι [ἐστίν] ὅποιον οὐ τελεῖ, if ὃ τι came immediately before ὅποιον. Here, however, the separation of ὃ τι from ὅποιον by Ζεὺς τῶν ἀπ' Οἰδίου κακῶν makes a vital difference. The sentence begins as if it were to be, ἀρ' οἶσθ' ὃ τι Ζεὺς οὐ τελεῖ; But when, after an interval, ὅποιον comes in, the Greek hearer would think of the direct form, τί ὅποιον οὐ τελεῖ; and so his ear would not be offended. This, too, suggests the answer to the objection that Ζεὺς ought to follow ὅποιον. Certainly Eur. *I. A.* 525, οὐκ ἐστ' Ὀδυσσεὺς ὃ τι σὲ κἀμὲ πημανεῖ, would be parallel only if here we had ἀρ' οἶσθα, Ζεὺς (without ὃ τι). Nor could we have (e.g.) ἀρ' οἶσθ' ἥτις Ζεὺς τῶν νόστων ὅποιον οὐ τελεῖ; But, since ὃ τι might be acc., Ζεὺς seems to follow it naturally; and when, afterwards, the sentence takes a shape which makes ὃ τι nom., the ear does not return on Ζεὺς as on a misplaced

## ANTIGONE.

ISMENE, my sister, mine own dear sister, knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine.

4. 2. οὐτ' ἀτης ἀτερ MSS. For the proposed emendations, see Appendix.—Paley regards vv. 4—6 as interpolated: v. 6 is suspected by Nauck.—οὐκ ὄπωπ' ἐλσάτωπ' B. Todt. The 1st hand in L wrote οὐχ' (thinking of v. 3), but the letters

word, because the whole is felt as = τὶ Ζεὺς ὁποῖον οὐ τελεῖ;—The main objection to reading ὅτι, and taking ὁποῖον as substituted for the direct ποῖον ('that he fulfils—what not?') is the shortness of the sentence.

τῶν ἀπ' Οἴδ. κακῶν, the ills derived from Oed. (cp. Ph. 1088 λῦπας τὰς ἀπ' ἐμοῦ): i.e. the curse upon the Labdacidae (594) which he had inherited, and which he bequeathed to his children in a form intensified by his own acts,—the parricide, the incest, the imprecation upon his sons. That imprecation finds a further fulfilment in Creon's edict. ἔτι ζῶσαι does not mean, 'living wearily on,' but simply, 'still living' (not yet dead), so that ἔτι is almost pleonastic, as in 750 ἐτι ζῶσαν, and so Tr. 305. Sometimes, indeed, the use of ἐτι with ζῶ is more emphatic, as in Ai. 990 ἐτι ζῶν...ἐπλετο (while yet alive), Eur. Bacch. 8 πῦρὸς ἐτι ζῶσαν φλόγα (still smouldering).

4—6 Paley (*Journ. Ph.* 10. 16) regards these three verses as interpolated, because (1) Antigone, like Ismene, should have only seven verses: (2) the words only repeat vv. 2, 3: (3) the double negative offenses. But we have no warrant for requiring such a correspondence; and this is not repetition, but development. On (3), see below.

4 οὐτ' ἀτης ἀτερ. I translate as if οὐτ' ἀτην ἄγον (or the like) stood in the text, since there can be no doubt that such was the general sense; but I leave the traditional words, οὐτ' ἀτης ἀτερ, thinking no emendation sufficiently probable to be admitted. A discussion will be found in the Appendix. Here, the following points may be noted. (1) This seems to have been the only reading known to Didymus of Alexandria, *cir.* 30 B.C. (2) It certainly does not yield any tolerable sense. (3) But the phrase

ἀτης ἀτερ is not, in itself, at all suspicious: cp. Tr. 48 πημονῆς ἀτερ: Aesch. *Suppl.* 377 βλάβης ἀτερ, 703 ἀτερ πημάτων: Ag. 1148 κλαυμάτων ἀτερ: Th. 683 αλσχύνης ἀτερ: Ch. 338 τί δ' ἀτερ κακῶν; Eur. *Her.* 841 οὐκ ἀτερ πόνων. (4) The gentlest remedy would be οὐδ' for the second οὐτ': 'nothing painful and not-free from calamity' (=nothing painful and calamitous). The mental pain was accompanied by ruin to their fortunes. I think this possible, but not quite satisfactory. (5) One word, instead of ἀτης ἀτερ, might seem desirable: I had thought of ἀτηφόρον (cp. δικηφόρος). (6) Donaldson's ἀτην ἄγον can be supported by fr. 325 ὅτω δ' ὀλεθρον δεινὸν ἀλήθει' ἄγει, and fr. 856. 5 ἐν κείνῃ τῷ πάν, | σπουδαῖον, ἡσυχάζον, ἐς βίαν ἄγον. (7) But no emendation has yet been made which, while giving a fit sense, also accounts palaeographically for ἀτης ἀτερ being so old. We cannot assume marginal glosses (as ἀτηρ') in MSS. of 30 B.C.

5 2. αλσχρόν, shocking the moral sense: ἀτιμον, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (*O. T.* 1489 ff.). Thus αλσχρόν in a manner balances the subjective ἀλγεωνόν, as the external ἀτιμία corresponds with the ἀτη. Cp. *O. T.* 1283 ff.—ὁποῖον οὐ...οὐκ ὄπωπα. The repetition of the negative is warranted by the emphasis: cp. Ph. 416 οὐχ ὁ Τυδέως γόνος, | οὐδ' οὐμπολητὸς Σισύφου Λαερτιά, | οὐ μὴ θάνωσι: Tr. 1014 οὐ πῦρ, οὐκ ἐγχοσ τις ὀνήσιμον οὐκ ἐπιτρέψει; Aesch. Ag. 1634 οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μύρον, | δρᾶσαι τόδ' ἔργον οὐκ ἔτλης αὐτοκτόνως: and so oft. after οὐ μά, as *El.* 626. We need not, then, change οὐ (in v. 5) to οὐν, with Blaydes, nor οὐκ ὄπωπα' to εἰσάτωπα' with B. Todt.—τῶν...κακῶν, sc. ὧν, possessive (or 'partitive') gen. with

καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει  
 κήρυγμα θείναι τὸν στρατηγὸν ἀρτίως; <sup>Εἰς τὴν πόλιν (Sampson Hall)</sup>  
 εἶπεν οὖν <sup>know</sup> ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει  
 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

## ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων <sup>οἱ φίλοι</sup>  
 οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἵκετ', ἐξ οὗτο  
 δυοῖν ἀδελφοῖν ἐστερήθημεν δύο, <sup>we have deprived of our B</sup>  
 μᾶ θανόντων ἡμέρᾳ διπλῇ χερὶ. <sup>by one who has killed a second</sup>  
 ἐπεὶ δὲ φρουδὸς ἔστιν Ἀργείων στρατός 15  
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον, — <sup>nothing better than</sup>  
 οὐτ' εὐτυχούσα μᾶλλον οὐτ' ἀτωμένη. <sup>αὐτὰρ οὐκ, τοῖς ἐχθροῖς</sup>

χι were afterwards erased.—For οὐ, Blaydes conject. *δν*.

10 τῶν] τὰς Blaydes.

δῶπα, — 'which I have not seen as belonging to, being in the number of,' our woes. For the omission of *δν* cp. *O. C.* 694 *ἔστιν δ' οἶον ἐγὼ γὰς Ἀστίας οὐκ ἔπακούω*.

7 αὖ is oft. thus joined with the interrogative *τίς* ('what new thing?'): cp. 1172, 1281: *O. C.* 357 *νῦν δ' αὖ τίς ἦκει μῦθον... | φέρουσα...*; *id.* 1507 *τί δ' ἔστιν... νέεσθαι αὖ*; — *πανδήμῳ πόλει*, the whole body of the citizens: so 1141, *El.* 982: *πανδήμου στρατοῦ Αἰ.* 844. For the adj. compounded with a noun cognate in sense to the subst., cp. *βίος μακράων* (*O. T.* 518), *εὐήρετος πλάτα* (*O. C.* 716 n.).

8 θείναι, not θέσθαι. *τίθημι νόμον* denotes simply the legislative act as such; hence it is fitting when the lawgiver is supreme or absolute; as Athena says, *θεσμὸν... θέσω* (Aesch. *Eum.* 484). *τίθεται νόμον* further implies the legislator's personal concern in the law; hence it is said of legislative assemblies (*Ar. Pol.* 4. 1. 9): but it can be said also of the despot, if his interest is implied: Plat. *Rep.* 338 *εἰ τίθεται δὲ γε τοὺς νόμους ἐκάστη ἡ ἀρχὴ πρὸς τὸ αὐτῇ ἐνυμφόν, δημοκρατία μὲν δημοκρατικῶς, τυραννὶς δὲ τυραννικῶς. τὸν στρατηγόν*. Creon is already *βασιλεὺς χώρας* (155), having become so by the fact of Eteocles falling (173). She calls him *στρατηγός* because that was the special capacity in which, as king, he had first to act; but the title serves also to suggest rigour. The poets sometimes speak of the *δῆμος* as *στρατός* (Pind. *P.* 2. 87, Aesch. *Eum.* 566).

9 ἔχεις, *cognitum habes*: *Tr.* 318 οὐδ' ὄνομα πρὸς τοὺς τῶν ἐνεμπόρων ἔχεις; — *κείσῃκουσας*, simply 'heard' (not, 'given heed to'), as *O. C.* 1645, *Ai.* 318, *Tr.* 351, 424.

10 τῶν ἐχθρῶν κακά, 'that evils belonging to (proper for) our enemies are coming upon our friends'; i.e. that our brother Polyneices is to share the doom of the Argive dead, by being left unburied. As appears from vv. 1081 ff., Soph. supposes that burial was denied to the slain foemen generally, and not to Polyneices alone. No legend was more familiar at Athens than that of Theseus recovering the Argive corpses from Creon (*Eur. Suppl.*). Cp. 1162, where, as here, *ἐχθρῶν* are the Argives, — the *πολέμοι* in their relation to individuals. Ismene, too, seems to understand the Argives; in her reply verses 11—14 refer to *φίλους*, and vv. 15—17 to *ἐχθρῶν*. It is rare that *ἐχθρῶν* should have the art., while *κακά* has none; but cp. 365: *O. T.* 1530 *τέρμα τοῦ βίου*. — We might take τῶν ἐχθρῶν κακά as 'evils planned by our foes' (i.e. by Creon): cp. *Ph.* 422 *τὰ γε | κείνων κακὰ ἐξήρκε*: *id.* 512 *τὸ κείνων κακόν*. So schol., *τὰ τῶν ἐχθρῶν μηχανήματα ἐπὶ τοὺς φίλους ἰόντα*. But (a) the authorship of the decree having been already named, we now expect a hint of its purport; and (b) *ἐχθροὶ* being the natural persons to hurt *φίλοι*, the antithesis loses point. Some join *στείχοντα τῶν ἐχθρῶν*, 'coming from foes'; which is open to the objec-

And now what new edict is this of which they tell, that our Captain hath just published to all Thebes? Knowest thou aught? Hast thou heard? Or is it hidden from thee that our friends are threatened with the doom of our foes?

## ISMENE.

No word of friends, Antigone, gladsome or painful, hath come to me, since we two sisters were bereft of brothers twain, killed in one day by a twofold blow; and since in this last night the Argive host hath fled, I know no more, whether my fortune be brighter, or more grievous.

13 δύο has been made from δύο in L, ο being also written above.

14 θανόντων

tions just mentioned, and also to this, that, after such a verb as στείχειν, the simple gen. ought to denote place (*O. T.* 152 Πυθῶνος ἔβας), not agent.

11 ε. μέν does not answer to the δέ in 15, but merely gives a slight emphasis to ἐμοί; cp. *Xen. Cyr.* 1. 4. 12 ἐγὼ μὲν οὐκ οἶδα (though others may know).—*Ἀντιγόνη*, placed as in *O. C.* 1 n., 1415; while once (*O. C.* 507) the anapaest is in the 4th place.—*φίλων*, objective gen. with μῦθος, tidings about them: cp. *Ai.* 221 ἀνδρὸς αἰθῶνος ἀγγελλαν: *ib.* 908 δέξια γὰρ σου βάξις. In *O. C.* 1161 f. σοῦ...μῦθον (where the gen. is objective)='speech with thee'.—*ἐξ ὅτου*, referring to a definite time, as 1092, *O. C.* 345, *Tr.* 326, *Ph.* 493, like *ἐξ οὗ* (*O. T.* 1201, *Tr.* 38, *Ai.* 661, 1337). It refers to an indefinite time below, 457. The brothers had fallen on the preceding day.

13 δύοιν...δύο. The addition of δύο would have more point if two pairs were in question, each consisting of one brother and one sister (as, e.g., one might say, 'the two husbands were taken from the two wives'): yet it is not pointless, since it helps to suggest the isolation of the sisters. As Greek (esp. tragic) idiom loves to mark reciprocity by a repeated word (73 φίλη...φίλου, *Ai.* 267 κοινὸς ἐν κοινοῖσι), so it also loves to mark coincidence or contrast of number, whether this is, or is not, especially relevant (cp. 14, 55, 141).

14 θανόντων is clearly required here, though our MSS. have θανόντων. So in *El.* 1297, where νῦν ἐπελθόντων is certainly right, L has ἐπελθόντων (with οἱ written over ω as a correction). A plur. noun can stand with δύο (*Od.* 12. 73), and in

*Il.* 16. 428 we have αἰγυπιοὶ γαμψώνυχες...κλάζοντε. But I have been able to find only one proper parallel for such a combination as δύοῖν ἀδελφοῖν θανόντων, viz., a verse of an unknown poet, fr. adesp. 153 in *Nauck Trag. Frag.* p. 679 *Ἄλαντε δ' ὀρμήσαντες ἐκ συνωρίδος*; and this has survived because Herodian cited it as a solecism (*Anecd. Boiss.* 3. 244): *ἔδει γὰρ ἐπενεχθῆναι δυϊκῶ δυϊκόν*. In that verse, too, the license had an obvious metrical motive, which did not exist here. Cp. 55 f. ἀδελφῶ δύο...αὐτοκτονοῦντε; 58 λελειμμένα; 62 μαχομένα.—*διπλῇ χειρὶ*, i.e. each by the other's right hand (as in *O. C.* 1425 θάνατον ἐξ ἀμφοῖν = ἐξ ἀλλήλων): so 170 διπλῆς μοίρας, a doom given by each to the other. Cp. *El.* 206 θανάτους...διδύμην χειροῖν, a murder done by two right hands (that of Clytaemnestra and that of Aegisthus). Distinguish the use of the plur. διπλοῖ for δύο, as 51, 1233.

15 ε. ἐπεί, temporal, 'since' (like ἐξ οὗ), as oft. in *Her.* and the poets. So also *ὅτε* (*Thuc.* 1. 13 *ἔτη δ' ἐστὶ...τριακόσια...ὅτε...ἤλθε*).—*ἐν νυκτὶ τῇ νῦν*, last night: so *νυκτὸς τῆςδε* *Ai.* 21 (cp. *ib.* 209): *νυκτὶ τῇδε* *El.* 644: while 'to-night' is *τῆς ἐπιούσης νυκτὸς* (*Plat. Crito* 46 A). The Argives, having on the preceding day lost all their leaders except Adrastus, fled shortly before dawn (cp. 100).—*ὑπέρτερον* here simply = *πλέον* (cp. *nil supra*).—As *οὐδ' εὐτυχούσα = οὐδ' ἐν εὐτυχῷ*, so the participles *εὐτυχούσα* and *ἀτρώμενη* are expegegetic of *οὐδὲν ὑπέρτερον = οὐθ' ἐν εὐτυχῷ οὐθ' ἐν ἀτῶμαι*. Of *ἀτᾶσθαι* we find only this pres. part. (below, 314, *Ai.* 384, *Eur. Suppl.* 182) and *ἀτρώμεσθαι* *Ai.* 269.



AN. ἤδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν

τοῦδ' οὐνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.

IS. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.

AN. οὐ γὰρ τάφου ὑπὸ τῷ κασιγνήτῳ Κρέων

τῶν μὲν προτίσας τὸν δ' ἀτιμάσας ἔχει;

Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκῃς

(\*) χρῆσθαι δικαίᾳ καὶ νόμον, κατὰ χθονὸς

ἔκρυσσε, τοῖς ἐνέρθεν ἐντιμον νεκροῖς.

25

Blaydes: θανόντων MSS.

18 ἤδειν L: ἤδη Pierson. Schol., ἀντὶ τοῦ ἤδεα; he therefore read ἤδη in the text, though in his own note he writes, καὶ ἤδειν σε

18 π. ἤδη: see on O. T. 1525. καλῶς has a slightly ironical tone (O. T. 1008), glancing at Ismene's apathy. —αὐλείων πυλῶν, the outer door (or gate) of the court-yard, the ἀδλεια (or αὐλής) θύραι of the Homeric house (Od. 18. 239), in distinction from the θύραι μεγάρου, or inner door from the court into the men's hall. This was the ἀδλεια θύρα, or front door, of the later Greek house, in distinction from the μέταυλος θύρα leading from the court to the inner part. The tragedians commonly use the more stately word πύλαι, rather than θύραι, for these outer doors of the palace: cp. Eur. *Helen*. 431 πύλαις τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς | προσήλθον: id. 438 πρὸς ἀδλαιοῖσιν ἐστηκὼς πύλαις. ἐξέπεμπον, 'sought to bring thee forth': the act., since she had herself fetched or called Ismene; the midd. meaning to summon by a messenger, O. T. 951 τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων; cp. on 161, 165. The imperf., because she speaks of the motive present to her mind while the act was being done: cp. O. C. 770 τότ' ἐξέωθει κατέβαλλες, n.

20 τί δ' ἔστι; marking surprise (O. T. 319 n.). δηλοῖς is not intransitive, the thing shown being expressed by the partic. in the nomin., just as below, 242 (cp. on 471), Thuc. 1. 21 ὁ πόλεμος οὗτος ... δηλώσει ... μέλιν γεγεννημένος. There is a really intransitive use of δηλῶν in [Andoc.] or. 4 § 12 δηλώσει δὲ ἡ τῶν συμμάχων ἔχθρα πρῶτον, etc., unless δηλώσεται should be read there; but the speech is a work of the later rhetoric (see *Attic Orators*, 1. 137). Not one of the few instances adduced from classical Greek requires δηλῶν to be intransitive: Her. 2. 117 (subject τόδε): 5. 78 (ἡ

λογορή): Plat. *Gorg.* 483 D (ἡ φύσις). In Her. 9. 68 δηλοῖ τέ μοι ὅτι πάντα... ἤρητο..., εἰ καὶ τότε... ἔφηνον, the real subject is the clause with εἰ (the fact of their flight shows me).

καλχαίνουσ' ἔπος τι (for the enclitic τις placed before its noun, see on O. C. 280 f.), 'that thou art troubled by some tidings.' The verb is intrans., ἔπος being the 'internal,' or cognate, accus. (*Ph.* 1326 νοσεῖς τόδ' ἀλγος): for its sense cp. O. C. 302 τίς δ' ἔσθ' ὁ κελίῳ τοῦτο τοῦπος ἀγγελάω; From κάλχη, the purple limpet (perh. connected with κόχλος, κόγχη), comes καλχαίνω, to make, or to be, purple: then fig., to be darkly troubled in mind: Eur. *Her.* 40 ἀμφὶ τοῖσδε καλχαίνων τέκνοις. Hence perh. Κάλχας, the seer who darkly broods on the future. The descent of this metaphor is curious. φῦρ, the root of πορ-φύρ-ω, signified 'to be agitated,'—like heaving water, for instance (Skt. *bhur*, Lat. *feru-ere*, Curt. § 415). In *Il.* 14. 16 ff. a man's troubled hesitation is likened to the trouble of the sea just before a storm, while as yet the waves are not driven either way: ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῷ (not yet breaking in foam)... ὡς δ' ἔρπον ὤρμαινε δαΐζόμενος κατὰ θυμὸν. The Homeric image is thus subtler than that of a storm in the soul (*Volvere curarum tristis in pectore fluctus*, Lucr. 6. 34). (2) Then πορφύρω is said of the mind itself: *Il.* 21. 551 ἔστη, πολλὰ δὲ οἱ κραδίη πόρφυρε μένοντι, 'was troubled.' (3) From πορ-φύρ-ω, as='to be turbid,' came πορφύρα as=simply 'the dark' (purple-fish and dye): and then in later Greek the verb took on the specific sense, 'to be purple.' (4) κάλχη=πορφύρα: and hence καλχαίνω

AN. I knew it well, and therefore sought to bring thee beyond the gates of the court, that thou mightest hear alone.

IS. What is it? 'Tis plain that thou art brooding on some dark tidings.

AN. What, hath not Creon destined our brothers, the one to honoured burial, the other to unburied shame? Eteocles, they say, with due observance of right and custom, he hath laid in the earth, for his honour among the dead below.

καλῶς κ.τ.λ. 28 εὖ σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ MSS. (δικαία for δικαίᾳ R). In the margin of L the first corrector has written δικαία (sic) κρήσει χρησόμενος.—The emendation σὺν δίκῃς χρήσει, printed in my 1st ed. (1888), was made by me before I learned that it had already been proposed by Gerh. Heinrich Müller (*Emend. et interpr. Sophocleae*, p. 51, Berlin, 1878). For other

is figuratively used like the Homeric πορφύρω. In πορφύρω the idea of trouble precedes that of colour: in καλχαίνω, *vice versa*.

21 εὖ οὐ γὰρ, 'what, has not,' etc., introducing an indignant question, as *Ati*. 1348, *Ph.* 249. τῷ κασιγνήτῳ...τὸν μὲν...τὸν δέ, partitive apposition (σχῆμα καθ' ὅλον καὶ μέρος), the whole, which should be in the genitive, being put in the same case as the part,—a constr. freq. in nom., but rare in accus.: cp. 561: *Thuc.* 2. 92 δύο ὑποσχέσεις τὴν μὲν βουλόμενος ἀναπράξει, τὴν δὲ αὐτὸς ἀποδοῦναι.—The place of τάφου before τῷ κασιγνήτῳ shows the first thought to have been,—'of a tomb, he has deemed our two brothers, the one *worthy*, the other *unworthy*': but προτίσας, which has taken the place of a word in the sense of ἀξιώσας, substitutes the idea of preferring one brother to the other. Thus τάφου is left belonging, in strict grammar, to ἀτιμάσας only; for the genit. with which, cp. *O. C.* 49.—ἀτιμάσας ἔχει=2 perfect, *O. T.* 577.

28 εὖ σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ, the reading of our MSS., was a clumsy attempt to mend a corrupt text, in the sense: 'having treated (him) in accordance with righteous judgment and usage.' The lateness of the corruption is shown by χρησθεὶς as=χρησόμενος, since in classical Greek χρησθῆναι is always pass., *Her.* 7. 144 (the ships) οὐκ ἐχρήσθησαν, *Dem.* or. 21 § 16 ἕως ἂν χρησθῇ (ἢ ἐσθῇ); of oracles being delivered, *O. T.* 604, *O. C.* 355: in *Polyb.* 2. 32 ἐβούλοντο συγχρησθαι ταῖς...δυνάμεσι, συγχρησθῆναι is found, indeed, in some MSS., but is manifestly corrupt. Several conjectures are discussed in the Appendix. It is most improbable that vv. 23, 24

have grown out of one verse, either by the interpolation of v. 24, or by the expansion of v. 23. For it is evidently essential to the contrast with vv. 26—30 that the honours paid to Eteocles should be described with emphasis. Were v. 23 immediately followed by v. 25, the effect would be too bald and curt. I read σὺν δίκῃς | χρήσει δικαίᾳ καὶ νόμῳ, 'with righteous observance of justice and usage' [νόμῳ could be retained, but would be harsh; and the corruption of δίκῃς would have caused that of νόμου]. δίκῃς, following σὺν, was changed to δίκῃ, and then χρήσει became χρησθεὶς, in an attempt to mend the sense. σὺν χρήσει δικαίᾳ δίκῃς καὶ νόμου=δίκῃ καὶ νόμῳ δικαίως χρώμενος. For the latter, cp. *Antiphon* or. 5 § 87 χρήσθαι τῇ δίκῃ καὶ τῷ νόμῳ. *Eur. I. A.* 316 οὐδὲν τῇ δίκῃ χρῆσθαι θέλει. The substantival periphrasis (σὺν χρήσει τινός for χρώμενός τινι) is of a common kind; e.g. *Thuc.* 2. 39 διὰ...τὴν ἐν τῇ γῇ ἐπὶ πολλὰ ἡμῶν αὐτῶν ἐπίπεψιν: 5. 8 ἀνευ προόψεως...αὐτῶν (=εἰ μὴ προόποιεν αὐτούς).—Schütz (1876, *Fahr. f. kl. Phil.* p. 176) proposed χρήσθαι δικαίων, 'deeming it right to treat (him) in accordance with justice,' etc.: where, however, to supply αὐτῷ is most awkward: I should prefer τῷ (instead of καὶ) νόμῳ. *O. T.* 1526 is an instance in which καὶ seems to have supplanted an article (ταῖς) after the sense had become obscured. But χρῆσθαι δικαίων τῷ νόμῳ appears somewhat too prosaic and cold, and, in so lucid a phrase, would δικαίων have been likely to become δικαίᾳ?—νόμου, of funeral rites, cp. 519: so νόμῳ (*Thuc.* 3. 58), τὰ νομιζόμενα ποιεῖν (*iusta facere*): *Plut. Sull.* 38 κηδείας τῆς νενομισμένης, the usual obsequies.

25 τοῖς ἐνερθεν ἐντιμον νεκροῖς, *ethic*

τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν  
 ἀστοῖσιν φασὶν ἔκκεκρηῦχθαι τὸ μὴ  
 τάφῳ καλῦνθαι μηδὲ κωκῦσαι (τινα) <sup>εἰναι</sup>  
 εἶν δ' ἀκλαυτὸν ἀταφον, οἰωνοῖς γλυκὺν  
 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. (let g mean) 30  
 τοιαῦτά φασὶ τὸν ἀγαθὸν Κρέντα σοὶ  
 καί μοι, λέγω γὰρ καί με, κηρύξαντ' ἔχειν,  
 καὶ δεῦρο νεισθαι τὰ ταῖσι μὴ εἰδόσιν <sup>don't ph.</sup>  
 σαφῇ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν

conjectures see comment. and Appendix.

L. 29 ἀταφον ἀκλαυτον (which a late hand sought to change into ἀκλαυ-  
στον) L: ἀκλαυστον ἀταφον γ.

30 θησαυρὸν] ἔρμαιον Heimreich, from  
schol. (Beitr. p. 9).—εἰσορῶσι is an anonymous conject. mentioned  
by Burton. ὡς φέρωσι Semitelos. Nauck would omit the verse. 33 τοῖς

dat., in their sight (O. T. 8 πᾶσι κλεινός, cp. O. C. 1446). The dead repelled the spirit of the unburied from their converse: *Il.* 23. 71 (the shade of the unburied Patroclus to Achilles) *θάπτε με ὅττι τάχιστα, πύλας Ἀΐδαο πέρησω. | τῇλέ με εἰργουσι ψυχαί, εἰδῶλα καμόντων, | οὐδέ με πω μίσγεσθαι ὑπὲρ ποταμοῖο ἔωσιν.*

26 θανόντα ... Πολυνείκους νέκυν, by enallage for θανόντος, but also with a reminiscence of the Homeric νεκῶν κατατεθνηῶτων: cp. 515 ὁ κατθανὼν νέκυν.

27 ε. ἔκκεκρηῦχθαι = προκηρύχθαι, as in 203. The compound with ἐκ usu. = 'to banish by proclamation' (O. C. 430 n.).—τὸ μὴ...καλῦνθαι, instead of the ordinary μὴ καλῦνθαι: cp. 443: O. C. 1739 ἀπέφυγε... | ...τὸ μὴ πίτνειν κακῶς. Though τὸ μὴ καλῦνθαι might be viewed as subject to ἔκκεκρηῦχθαι, the latter was probably felt as an impersonal pass. The addition of the art. to the infin. is freq. in drama: cp. 78, and O. C. 47 n.

29 εἶν δ'. Since τινά can mean πάντα τινά, it is not necessary to supply πάντας as subject for εἶν, though in O. T. 238 ff. we have μῆτ' ἐσδέχεσθαι μῆτε προσφωνεῖν τινα, ...ὥθειν δ' ἀπ' οἰκῶν πάντας.—L has ἀταφον ἀκλαυτον. For this order it may be said, that a tribrach contained in one word forms the second foot in *Ph.* 1235 πότρεα, *ib.* 1314 πατέρα, Aesch. *Ch.* 1 χθόνιε. Also, ἀταφον thus gains a certain abrupt force, and the order corresponds with καλῦνθαι...κωκῦσαι. But against it we may urge:—(1) The other order was the usual one: *Il.* 22. 386

κέϊται πᾶρ νήσσοι νέκυν ἀκλαυτος ἀταφτος: Eur. *Hec.* 30 | ἀκλαυτος, ἀταφος. (2) On such a question of order no great weight belongs to L, in which wrong transpositions of words certainly occur; e.g. *Ph.* 156, 1332: O. C. 1088. Here some MSS. give ἀκλαυστον ἀταφον. There is no ground for distinguishing ἀκλαυτος, as 'not to be wept,' from ἀκλαυτος, 'not wept' (see O. T. 361 note in Appendix on γνωτός and γνωστός). L gives the form without sigma here, as below, 847, 876, and in O. C. 1708; but the sigmatic form in *El.* 912.

30 θησαυρὸν: schol. ἔρμαιον, εἰρημα, taking it as merely 'treasure *trouée*'; but here 'treasure' evidently implies 'store' (cp. *Ph.* 37 θησαύρισμα); the carrion-birds can return again and again to their feast.—εἰσορῶσι, when they look down upon it from the air. There is no ground for saying that εἰσορᾶν was specially 'to eye with desire': in Xen. *Cyr.* 5. 1. 15 οὐτε πυρὸς ἄπτομαι οὐτε τοὺς καλοὺς εἰσορῶ, it is simply 'look at.' The conjecture εἰσορῶσι, to be taken with πρὸς χάριν βορᾶς, 'swallowing to the joy of the feast,' is not only needless, but bad. Far finer is the picture of the birds pausing in their flight at the moment when they first descry the corpse below.

Take πρὸς χάριν βορᾶς with γλυκὺν θησαυρὸν, not with εἰσορῶσι: lit., a welcome store to the birds, when they look upon it, with a view to pleasure in feeding. For the sensual use of χάρις cp. Plat. *Phaedr.* 254 A τῆς τῶν ἀφροδισίων χάριτος. πρὸς χάριν is used either adverbially or with a genitive. (1) As

But the hapless corpse of Polyneices—as rumour saith, it hath been published to the town that none shall entomb him or mourn, but leave unwept, unsepulchred, a welcome store for the birds, as they espy him, to feast on at will.

Such, 'tis said, is the edict that the good Creon hath set forth for thee and for me,—yes, for *me*,—and is coming hither to proclaim it clearly to those who know it not; nor counts the matter

MSS.: τοῖσι Heath.

34 προκηρύξαντα L, made from προκηρύσσοντα: the first of the two σσ almost erased. προκηρύσσοντα ι.—ἀγέω] ἔχειν ι, probably a mere oversight.

an adverb, it means literally, 'with a view to gratification': hence (a) when the χάρις is one's own, 'at pleasure,' as Philoctetes calls the birds (*Ph.* 1156) κορέσσαι στόμα πρὸς χάριν, to glut their beaks on him 'as they will': (b) when the χάρις is another's, 'so as to give pleasure,' 'graciously,' as *O. T.* 1152 σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς. (2) A genitive after πρὸς χάριν can denote (a) that *in* which the χάρις consists, as βορᾶς here: or (b) the person or thing *whose* the χάρις is, as below, 908, τίνος νόμου...πρὸς χάριν; 'in deference to what law?' *Eur. Med.* 538 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν, 'not at the pleasure of force,'—*i.e.* not so that force can do *what* it pleases. Here, πρὸς χάριν-βορᾶς differs from a simple χάριν βορᾶς by implying the same notion as the adverbial πρὸς χάριν in *Ph.* 1156 quoted above: 'to feast on at *their* pleasure.'—Eustathius on *Il.* 8. 379 (p. 719. 9) defines carrion-birds as τοῖς πρὸς χάριν ὀρώσι βορᾶς τῆς ἀπὸ τῶν σαρκῶν. It cannot be doubted that he was thinking of our passage, and that his text, like ours, had εἰσώρῃσι: but, using the simple ὀρώσι, he has made a new phrase, 'looking to pleasure in food,' and his words afford no argument for joining πρὸς χάριν with εἰσώρῃσι here.

31 ε. σοί, like κάμολ, depends on κηρύξαντ' ἔχειν (for which see 22). Creon's edict, addressed to all Thebans, touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect:—'Thus hath Creon forbidden thee and me to render the last offices to our brother.' The parenthesis λέγω γὰρ κάμολ is prompted by the intense consciousness of a resolve.

To her, who knows her own heart, it seems wonderful that Creon should even have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play.—τὸν ἀγαθόν, ironical, as *O. T.* 385 Κρέων ὁ πιστός, *Ph.* 873 ἀγαθοὶ στρατηλάται.—λέγω γὰρ κάμολ (instead of κάμολ), a constr. most freq. when the acc. is a proper name, as *Dem.* or. 24 § 6 προσέκρουσ' ἀνθρώπων πονηρῶν...Ἀνδροτίωνα λέγω. So *Tr.* 9, *Ph.* 1261, *Aesch.* 7. 609, *Eur. Her.* 642. On the other hand cp. *Dem.* or. 8 § 24 παρ' ὧν ἂν ἕκαστοι δύνωνται, τούτων τῶν τὴν Ἀσίαν ἐνοικούντων λέγω, χρήματα λαμβάνουσιν: *Aesch.* 4. 169 ἀλλ' Ἀντικλείας ἄσπον ἦλθε Σίσυφος, | τῆς σῆς λέγω τοι μητρός. In *Ai.* 569 where L has Ἐριβοία (sic) λέγω, most edd. now give the dat.

Two other explanations may be noticed. Both make σοί enclitic. (1) Taking σοί as ethic dat. with τοιαῦτα: 'There is the good Creon's proclamation for you,—aye, and for *me* too, for I count myself also amongst those forbidden' (Campbell). Thus κάμολ is not, like σοί, a mere ethic dat., but rather a dat. of interest. Such a transition seems hardly possible. (2) Taking σοί as ethic dat. with ἀγαθόν: 'your good Creon, aye and mine, for I own I too thought him so' (Kennedy). But Antigone is too much occupied with the edict itself to dwell with such emphasis at such a moment on the disappointment which she has experienced as to Creon's amiability.

33 νείσθαι pres. (*Od.* 15. 88): *Eur.* has νείσθε (*Alc.* 737) and νείμενος (in *lyr. El.* 723): otherwise the word is not tragic.—τοῖσι μὴ εἰδέναι, synizesis, as 263, 535, *O. C.* 1155 ὡς μὴ εἰδὸς' αὐτὸν, *Tr.* 321 καὶ ξυμφορὰ τοι μὴ εἰδέναι.

οὐχ ὥς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35

φόνον προκείσθαι δημόλευστον ἐν πόλει.

οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα

εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ. <sup>or a coward from</sup>

ΙΣ. τί δ', ὦ ταλαίφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ <sup>is one line</sup>  
λύουσ' ἂν ἡ φάπτουσα προσθείμην πλέον;

ΑΝ. εἰ ξυμπουήσεις καὶ ξυνεργάσει σκόπελ. <sup>40</sup>

ΙΣ. ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἴ; <sup>προσ. θημι -</sup>

ΑΝ. εἰ τὸν νεκρὸν ξὺν τῇδε κουφίεις χερσί. <sup>more for am</sup>

ΙΣ. ἡ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει; <sup>(note)</sup>

40 ἡ θάπτουσα MSS. The true ἡ φάπτουσα is indicated by the schol. in L, <sup>scil. κουφίω - το αὐτοματ. γ.</sup> who first explains the vulgate, λύουσα τὸν νόμον καὶ θάπτουσα τὸν ἀδελφόν: and then proceeds, εἰ δὲ γρ. ἡ θάπτουσα (the θ in an erasure), ἀντὶ τοῦ, λύουσα τὸν νόμον ἡ ἐπιβεβαίουσα αὐτόν. Brunck restored ἡ φάπτουσα.—λύουσ' ἂν εἴθ'

35 παρ' οὐδέν: cp. 466: O. T. 983 ταῦθ' ὅτ' | παρ' οὐδέν ἐστι. The addition of ὥς serves to mark Creon's point of view more strongly: cp. O. C. 732 ἡκω γὰρ οὐχ ὥς δρᾶν τι βουληθείς, n.—ὅς ἂν... δρᾷ, the antecedent τούτῳ being suppressed, = a dat., τῷ δρῶντι: cp. Isocr. or. 18 § 37 προσήκει βοηθεῖν ὑμᾶς οὐχ οἷτινες ἂν δυστυχεστάτους σφᾶς αὐτοὺς ἀποδείξωσιν ἄλλ' οἷτινες ἂν δικαιότερα λέγοντες φαινώνται. That such a relative clause was felt as practically equivalent to a noun-case may be seen from Thuc. 2. 62, where it is co-ordinated with a dative: ἀσχημα μὲν... καὶ δειλῶ τινὶ ἐγγίγνεται, καταφρόνησις δέ, ὅς ἂν καὶ γνώμῃ πιστεύῃ. Thuc. uses this constr. esp. in definitions, as 6. 14, τὸ καλῶς ἀρεταί τοῦτ' εἶναι, ὅς ἂν τὴν πατρίδα ὠφελήσῃ.

36 προκείσθαι: cp. 481: O. T. 865 νόμοι πρόκεινται.—δημόλευστον=λευσθέντα ὑπὸ τοῦ δήμου, the epith. of the victim being transferred to the doom: Tr. 357 ὁ μισθὸς Ἰφίτου μῆρος. Cp. Aesch. Ag. 1616 δημορριφεῖς... λευσίμους ἀράς. Death by public stoning would mean that the transgressor was execrated as a traitor to the commonweal: see n. on O. C. 435.

37 ε. σοι ethic dat.: so O. C. 62 and El. 761 τοιαῦτά σοι ταῦτ' ἐστίν.—ἐσθλῶν, gen. of origin with πέφυκας, from a good stock: O. T. 1062 ἐὰν τρίτης ἐγὼ | μητρὸς φανῶ τρίδουλος n. Cp. fr. 601 (race cannot be relied upon, since often) πέλεται |

οὐτ' ἀπ' εὐγενῶν ἐσθλὸς οὐτ' ἀχρεῖων | τὸ λαν κακός.

38 ὦ ταλαίφρον, 'my poor sister': cp. ἀνολβος (1026), δύσποτος (O. T. 888), μέλεος, etc.—εἰ τάδ' ἐν τούτοις: cp. O. C. 1443 ταῦτα... | ...τῇδε φῦναι. The plur. ἐν τούτοις means either (1) 'in these circumstances,' as here, and Plat. Phaed. 101 C: or (2) 'meanwhile,' *inter haec*, as Plat. Symp. 240 B. The sing. ἐν τούτῳ usually='meanwhile'; more rarely 'in this case' (Thuc. 1. 37), or 'at this point' (id. 2. 8).

40 λύουσ'... ἡ φάπτουσα, 'by seeking to loose or to tighten the knot,'—a phrase, perhaps proverbial, for 'meddling in any way.' She can do no good by touching the tangled skein. The Greek love of antithesis naturally tended to expressions like our 'by hook or by crook,' 'by fair means or foul,' 'for love or money,' 'good or bad,' etc. Cp. 1109 οἱ τ' ὄντες οἱ τ' ἀπόντες (n.): Eur. Bacch. 800 ἀπόρῳ γε τῷδε συμπεπλεγμένα ξένῳ, | ὅς οὔτε πάσχων οὔτε δρῶν σιγήσεται, which is plainly colloquial,—meaning 'who will not hold his peace on any terms'; for though πάσχων suits the recent imprisonment of Dionysus, δρῶν could not mean definitely, 'as a free agent.' Similarly we may suppose that some such phrase as οὔτε λύων οὔτε ἀπτων (Plat. Crat. 417 E τὸ δὲ ἀπτεων καὶ δεῖν ταῦτόν ἐστι) was familiar as='by no possible means.' If φάπτουσα is sound,

light, but, whoso disobeys in aught, his doom is death by stoning before all the folk. Thou knowest it now; and thou wilt soon show whether thou art nobly bred, or the base daughter of a noble line.

IS. Poor sister,—and if things stand thus, what could I help to do or undo?

AN. Consider if thou wilt share the toil and the deed.

IS. In what venture? What can be thy meaning?

AN. Wilt thou aid this hand to lift the dead?

IS. Thou wouldst bury him,—when 'tis forbidden to Thebes?

ἀπτοῦσα Porson.

42 τοῖ L: τοῦ τ.

43 χερ] ἄρει or δρα Meineke.

44 ἦ] el L, which an early hand sought to change into ἦ: ἦ is also written above.

the poet has refined a colloquialism by modifying ἀπτοῦσα into ἐφάπτοσα, just as τὶ δρῶν ἢ τὶ λέγων (cp. Aesch. *P. V.* 660) appears in *O. T.* 71 as δ τὶ | δρῶν ἢ τὶ φωνῶν. Some find a reference to weaving;—‘by loosening the web, or fastening a new thread’; but, though the phrase may have been first suggested by the loom, it was probably used without any such conscious allusion. Quite different from our passage is *Al.* 1317 ἐλ μὴ ξυνάψων ἀλλὰ συλλύσων πάρεϊ, ‘not to embroil the feud, but to help in solving it’; cp. Eur. *Hipp.* 670 τίνας νῦν τέχνας ἔχομεν ἢ λόγους | σφαλεῖσαι κάθαρμα λύειν λόγους; ‘to loose the knot of controversy.’—Another view makes the phrase refer to Creon’s edict: ‘seeking to undo it, or to tighten it’;—i.e. to break it, or to make it more stringent than it already is (schol. *λύουσα τὸν νόμον, ἢ βεβαιούσα αὐτόν*). But, though Antigone has not yet revealed her purpose, too great callousness is ascribed to Ismene if she is supposed to doubt whether her sympathy is invited against or for such an edict.—The *act.* ἐφάπτειν is rare: *Tr.* 933 τοῖργον ὡς ἐφάψειεν, that he had imposed the deed on her (by his fierce reproaches): Pind. *O.* 9. 60 μὴ καθέλοι νῦν αἰὼν πρότμον ἐφάψαις | ὀρφανὸν γενεᾶς. Was Porson right in conjecturing εἰθ’ ἀπτοῦσα? For it, we may observe:—(1) An opposition of the simple λύειν and ἀπτειν suits a proverbial phrase: (2) ἦ and ἐλ are elsewhere confused, as *O. C.* 80 (n.): (3) the single ἐτε is found in *O. T.* 517 λόγουσιν εἰτ’ ἐργοῖσιν, *Tr.* 236 πατρῶας ἐτε βαρβάρων; Against the conjecture is the fact that εἰθ’ ἀπτοῦσα would have been much less likely to generate the ἦ θάπτοσα

of our mss., since the intermediate ἐλ θάπτοσα, being obviously unmeaning, would have been likely to cure itself.—προσθέμην: cp. *O. C.* 767 προσθέσθαι χάριν, n.—πλέον, ‘for thine advantage’; *O. T.* 37 οὐδὲν ἐξείδως πλέον, n.

41 ε. συμπονήσεις is the more general word,—‘co-operate’; συνεργάσαι, the more explicit,—‘help to accomplish the deed.’—ποῖόν τι κ., cognate acc. to the verbs in 41: cp. *O. C.* 344 κακὰ | ὑπερπονείτον, n.—Read ποῦ γνώμης...εἰ (from εἶναι): cp. *El.* 390 ποῦ ποτ’ ἐλ φρενῶν. The question between ποῦ and ποῖ here is one of sense, not of idiom. ποῖ γνώμης...εἰ (from εἶναι) would mean, ‘to what thought will you have recourse?’ Cp. *O. C.* 170 ποῖ τις φροντίδος εἴθῃ; (n.), *Tr.* 705 οὐκ ἔχω...ποῖ γνώμης πῶσω. But the meaning here is, ‘what can you be thinking of?’

43 ε. ε. sc. σκόπει.—Join ἐν τῇδε χερ] she lifts her hand.—κουφίει, take up for burial: cp. *Al.* 1410 πλευρὰς σὺν ἐμοί | τὰςδ’ ἐπικούφει (the dead Ajax): and the common phrase ἀναεῖσθαι νεκρούς.—ἦ γὰρ marks surprise (*O. C.* 64). The absence of caesura in the first three feet allows each of the two important words (νοεῖς θάπτειν) to fall slowly from the astonished speaker’s lips.—σφε = αὐτόν, as 516, 1226. σφε can be s. or pl., m. or f.: νῦ, s. or pl., m., f. or n.—ἀπόρρητον, acc. neut. in appos. with θάπτειν σφε: Plat. *Gorg.* 507 ε ἐπιθυμίας...πληροῦν, ἀνήνυτον κακόν.—πόλαι, ‘to’ or ‘for’ (dat. of interest), not ‘by’ (dat. of agent), though the latter might be supported by Eur. *Phoen.* 1657 ἐγὼ σφε θάψω, κἄν ἀπεννέτη πόλις.

- AN. τὸν γοῦν ἐμόν, καὶ τὸν σόν, ἦν σὺ μὴ θέλῃς, 45  
ἀδελφόν· οὐ γὰρ δὴ προδοῦνς ἀλώσομαι.  
IS. ὦ σχετλία, Κρέοντος ἀντειρηκότος;  
AN. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἵργειν μέτα<sup>εστί</sup>.  
IS. οἷμοι· φρόνησον, ὦ κασιγνήτη, πατήρ  
ὡς νῦν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο, 50  
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς  
ὄψεϊς· ἀράξας αὐτὸς αὐτουργῷ χερί·  
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,  
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·  
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν 55

45 ε. L points thus: τὸν γοῦν ἐμόν καὶ τὸν σόν· ἦν σὺ μὴ θέλῃς ἀδελφόν, etc.—Benedict (*Observ. in Soph.*, Leipsic, 1820, p. 104) is followed by several edd. in rejecting v. 46, which was already suspected in antiquity: see comment. In v. 45

45 ε. τὸν γοῦν ἐμόν κ.τ.λ. To the question—'Do you really mean to bury him?'—the simple answer would have been, τὸν γοῦν ἐμόν ἀδελφόν, 'I certainly mean to bury my own brother.' But the word ἐμόν—reminding her that he is equally *Ismene's* brother—prompts the insertion of the reproachful clause, καὶ τὸν σόν, ἦν σὺ μὴ θέλῃς. Thus the contrast between τὸν ἐμόν and τὸν σόν anticipates the emphasis on the word ἀδελφόν. The whole thought is,—'I will certainly do *my* duty,—and *thine*, if thou wilt not,—to a *brother*.' Since ὁ ἐμός is the same person as ὁ σός, this thought can be poetically expressed by saying, 'I will certainly bury *my* brother,—and *thine*, if thou wilt not': for the tribute rendered to him by one sister represents the tribute *due* from both. Remark that γοῦν often emphasises a pers. or possessive pron. (as here ἐμόν): 565 σοὶ γοῦν: *AI.* 527 πρὸς γοῦν ἐμοῦ: *O. T.* 626 τὸ γοῦν ἐμόν: *El.* 1499 τὰ γοῦν σ'.—Two other versions are possible, but less good. (1) Taking τὸν...ἐμόν καὶ τὸν σόν as='him who is my brother and thine,' and ἦν as='even if.' But for this we should expect τὸν γοῦν ἐμόν τε καὶ σόν, and κἀν. (2) Taking καὶ with ἦν, 'I will bury my brother, even if thou wilt not bury thine.' But (i) the separation of καὶ from ἦν is abnormal: (ii) the mode of expression would be scarcely natural unless ὁ ἐμός and ὁ σός were different persons.

ἀδελφόν...ἀλώσομαι. Didymus (*circa* 30 B.C.) said this verse was condemned as spurious 'by the commentators' (ὑπὸ τῶν ὑπομνηματιστῶν). I believe it to be undoubtedly genuine. One modern argument against it is that Antigone should here speak only one verse. But these two verses express the resolve on which the action of the play turns: it is an important moment in the dialogue. And, at such a moment, *Soph.* often allows a stichomuthia to be broken by two or more verses for the same speaker. See the stichomuthia in 401—406, broken by 404 f.: *O. T.* 356—360, broken by 366 f.: *ib.* 1000—1046, broken by 1002 f. and 1005 f.: *O. C.* 579—606, broken by 583 f. and 599 ff. Further, verse 46 is Sophoclean in three traits: (a) ἀδελφόν emphasised by position as first word, with a pause after it: cp. 72, 525: *O. T.* 278 δεῖξαι: *O. C.* 1628 χωρεῖν. (b) οὐ γὰρ δὴ in rejecting an alternative: *O. T.* 576 ἐκμάνθαι· οὐ γὰρ δὴ φονεὺς ἀλώσομαι. Cp. *O. C.* 110 n. (c) The phrase with the aor. part.: *AI.* 1267 χάρις διαρρεῖ καὶ προδοῦς ἀλλοκεται. Lastly, v. 45, if alone, would be too bald and curt.

47 ὦ σχετλία, 'over-bold.' The word primarily means 'enduring' (ῥοχα, σχεθεῖν). Hence: (1) Of persons, (a) 'unflinching,' in audacity or cruelty,—the usu. Homeric sense, as *Od.* 9. 494 σχέτλιε; τίπτ' ἐθέλεις ἐρεθίζεμεν ἀγρίον ἄνδρα; *So Ph.* 369, 930 ὦ σχέτλιε, *Eur. Alc.* 741

AN. I will do my part,—and thine, if thou wilt not,—to a brother. False to him will I never be found.

IS. Ah, over-bold! when Creon hath forbidden?

AN. Nay, he hath no right to keep me from mine own.

IS. Ah me! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with self-blinding hand; then the mother wife, two names in one, with twisted noose did despite unto her life; and last, our two brothers in one day,—

Dindorf conj. *καὶ τὸν σὸν*: M. Schmidt, *τὸν καὶ σὸν*: Nauck, *ἐγὼ γε τὸν ἐμὸν, τὸν σὸν*.

48 μ' was added by Brunck, from the schol., *ἐργεν με ἀπὸ τῶν ἐμῶν*. 58 *ἔπος*] *πάθος* was a variant. L has *ἔπος* in the text, with *πάθος* written above by the first corrector (S). Other mss. (as A) read *πάθος* in the text, with *γρ. ἔπος*.

*σχετλία* *τόλμη*. (δ) 'Suffering,' = *τλήμων*, as Aesch. *P. V.* 644 (of Io), Eur. *Hec.* 783. Neither Homer nor Soph. has this use. (2) Of things, 'cruel,' 'wretched,'—a use common to all the poets: so *Al.* 887 *σχετλία γάρ* ('tis cruel'), *Tr.* 879.

48 *οὐδέν*, adv.: *μέτα* = *μέτεστι*: τῶν *ἐμῶν* (masc.) with *ἐργεν* only: cp. *El.* 536 *ἀλλ' οὐ μετὴν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν*. Plat. *Apol.* 19 c *ἐμοὶ τούτων... οὐδὲν μέτεστι*. For the plur. cp. *O. T.* 1448 *ὁρθῶς τῶν γε σῶν τελεῖς περ* ('thou wilt meetly render the last rites to thine own,'—Iocasta).

50 νῶν ethic dat. with *ἀπαλέτο* (cp. *O. C.* 81 *βέβηκεν ἡμῖν*). *ἀπεχθής*, hateful to mankind for his involuntary crimes. *ἀπαλέτο*, 'died,' not merely 'was disgraced' (cp. 59 *ὀλοῦμεθ'*): she is speaking of the deaths which had left them alone. But *ἔπειτα* in 53 is merely 'then,' 'in the next place,' and need not mean that Oedipus died before Iocasta. Here Soph. follows the outline of the epic version, acc. to which Oed. died at Thebes: see *Intro.* to *Oed. Tyr.* pp. xvi ff. The poet of the *Odyssey* (11. 275) makes him survive his consort's suicide, and no version appears to have assumed the contrary. The *Antigone* knows nothing of his exile from Thebes, or of the sacred honour which surrounded the close of his life, as the story is told in the later *Oedipus at Colonus*.

51 *ἔ. πρὸς... ἀμπλακημάτων... ἀράξας*, 'impelled by them to strike his eyes': cp. *O. T.* 1236 (*τέθηκε*) *πρὸς τίνος ποτ' αἰτίας*;—*αὐτοφάρων* = *ἀ αὐτὸς ἐφώρσεν* (cp. fr. 768 *τὰ πλεῖστα φαρῶν αἰσχρὰ*

*φωράσει βροτῶν*), detected by himself, when he insisted on investigating the murder of Laius (cp. *O. T.* 1065). Elsewhere *αὐτοφάρων* = *φωραθεὶς ἐπ' αὐτῷ τῷ ἔργῳ*, 'taken in the act': Thuc. 6. 38 *κολάζων, μὴ μόνον αὐτοφάρους* (*χαλεπὸν γὰρ ἐπιτυγχάνειν*), ἀλλὰ καὶ ὧν βούλονται μὲν, δύναται δ' οὐδ': and so in the adv. *ἐπ' αὐτοφάρῳ λαμβάνειν* etc.—*ἀράξας*, with the golden brooches (*περὶναί*): *O. T.* 1276 *ἤρασσ' ἐπαίρων βλέφαρα*.—*αὐτὸς αὐτοφάρῳ χερσὶ*, emphatic, like *αὐτὸς πρὸς αὐτοῦ* (1177), but not strictly pleonastic, since *αὐτὸς* = 'by his own act,' i.e. 'of his free will,' while *αὐτ. χερσὶ* refers to the instrument, 'with hand turned against himself.' Cp. on 56.

53 *ἔ. διπλοῦν ἔπος*, a two-fold name (for the same person): as conversely Aesch. *P. V.* 209 *ἐμοὶ δὲ μήτηρ... Θέμις | καὶ Γαῖα, πολλῶν δρομάτων μορφή μιν*. Valckenār on Eur. *Phoen.* p. 153 cites Heraclitus *Alleg. Hom.* 21 (of Hera) *διπλοῦν ὄνομα φύσεως καὶ συμβιώσεως*, 'a name signifying at once birth and marriage' (since she was *coniunx Iovis et soror*). Seneca *Oed. Tyr.* 389 *mixtumque nomen coniugis, nati, patris*. (The feeble *v. l. πάθος* for *ἔπος* meant, 'a double calamity,' since both mother and wife perished.)—*ἀρτάναισι*: cp. *O. T.* 1264 *πλεκταῖσιν αἰώρασιν ἐμπεπλεγμένην*.

55 *ἔ. δύο... μίαν*: see on 13.—*αὐτοκτονούντι* is not literally, 'slaying themselves,' or 'slaying each other,' but, 'slaying with their own hands': the context explains that the person whom each so slew was his own brother. So either (1) suicide, or (2) slaying of kinsfolk, can be expressed by *αὐθέντη, αὐτοκτόνος, αὐ-*



ΤΣΜ

αὐτοκτονοῦντε, τὼ <sup>καὶ ἐκείνῳ</sup> ταλαιπώρῳ, μόρον  
 κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.  
 νῦν δ' αὖ μόνῃ δὴ νῶ λειψιμμένα σκόπει  
 ὅσῳ κάκιστ' ὀλοούμεθ', εἰ νόμον βία  
 ψῆφον τυράννων ἢ κρᾶτη παρέξιμεν.  
 ἀλλ' ἐννοεῖν χρή τοῦτο μὲν γυναιχ' ὅτι  
 ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχομένα.  
 ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,  
 καὶ ταῦτ' ἀκούειν κατὶ τῶνδ' ἀλγίονα.  
 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς  
 ξύγγονοιαν ἰσχευ, ὡς βιάζομαι τάδε,

60

65

66 αὐτοκτενοῦντε L, αὐτοκτενοῦντες Γ: αὐτοκτονοῦντε (sic) Coraës ad Heliod. vol. 2, p. 7. 67 ἐπ' ἀλλήλοιν MSS.: ἐπαλλήλοιν Hermann. In L the ' after ἐπ' and the breathing on δ are either from the first hand or from S.—Nauck conject. δαῖων:

τοσφαγῆς, αὐτοφόνος, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's own hand is unnatural. The object of the deed may be one's own life, or another's. This ambiguity of the compound is illustrated by 1175 f. αὐτόχειρ δ' αἰμάσσεται.—XO. πότερα πατρῴας ἢ πρὸς οἰκείας χερσὶς; 'by his father's hand, or by his own?'

67 κατειργάσαντ', plur. verb with dual subject, as oft., even when another verb with the same subject is dual, as Xen. Cyr. 6. 1. 47 ὡς εἰδέτην... ἡσπᾶσαντο: Plat. Euthyd. 294 E οὗτε παῖδία ἦσθη... ἡπίστασθε: see O. C. 343 n.—ἐπαλλήλοιν χεροῖν, 'with mutual hands,'—each brother lifting his hands against the other. It is hard to believe that Soph. would here have written ἐπ' ἀλλήλοιν, 'against each other,' when χεροῖν would seem a weak addition, and the double οὖν would be brought into harsh relief by the independence of the two words. The verse is in every way better if we can read ἐπαλλήλοιν as an epithet of χεροῖν. Now we know that the word ἐπαλλήλος was in common use at least as early as the 2nd century B.C. In the extant literature it seems always to correspond with ἐπ' ἀλλήλους as = 'one on top of another' (Oid. 23. 47 κείατ' ἐπ' ἀλλήλοισι), being used to mean, 'in close order' or 'in rapid sequence' (as Polyb. 11. 11 ἐν ἐπαλλήλοις τάξεσι, in close ranks: Alciphro Err. 3. 6 τὰς ἐπαλλήλους πηγὰς, the showers

of blows). An exception might, indeed, be supposed in Philo Judaeus *De Mose* 3, p. 692, where he is saying that the continuity of human record has been broken διὰ τὰς ἐν ὕδασι καὶ πυρὶ γενομένας συνεχεῖς καὶ ἐπαλλήλους φθοράς: which Adrian Turnebus rendered, 'propter illas eluvionum et exustionum continuas et alternas ('mutual') interneciones.' But Philo was evidently (I think) using ἐπαλλήλος in its ordinary sense, and meant merely, 'owing to the continuous and rapid succession of calamities by flood and fire.' It by no means follows, however, that a poet of the 5th cent. B.C. could not have used ἐπαλλήλος in a sense corresponding with ἐπ' ἀλλήλους as = 'against each other,'—the more frequent and familiar sense of the words, as in the Homeric ἐπ' ἀλλήλοισιν ἰόντες, ἐπ' ἀλλήλοισι φέρον πολύδακρυον Ἄρηα (Il. 3. 132): cp. Ar. Lys. 50 ἐπ' ἀλλήλοισιν αἰρεσθαι δόρυ. The use of ἐπαλλήλος here may have been partly prompted by a reminiscence of Aesch. Theb. 931 ἐτελεύτησαν ἐπ' ἀλλαφοφόνοισι χερσὶν ὁμοσπόροισιν (cp. Xen. Hier. 3. 8 ἀδελφοῖς... ἀλληλοφόνους).

68 νῦν δ' αἶ. Though in L δ' has been inserted by a later hand, it is found in A, and its omission by the first hand in L (which has made other such oversights) cannot weigh much against it. Some of the recent edd. omit it: but the effect of νῦν αἶ without it would here be intolerably abrupt. For αἶ ('in our

each shedding, hapless one, a kinsman's blood,—wrought out with mutual hands their common doom. And now *we* in turn—we two left all alone—think how we shall perish, more miserably than all the rest, if, in defiance of the law, we brave a king's decree or his powers. Nay, we must remember, first, that we were born women, as who should not strive with men; next, that we are ruled of the stronger, so that we must obey in these things, and in things yet sorer. I, therefore, asking the Spirits Infernal to pardon, seeing that force is put on me herein,

trans.

Semitelos, πολεμίων. 63 In L the first hand wrote *νῦν αὖ*: a later inserted *δ'*: *νῦν δ' αὖ* 1. 60 ἢ κράτη] καὶ κράτη Axt. 63 ἐπειτα δ' οὐνεκ'] ἐπειθ' ὁδοῦνεκ' Wecklein.—*κρεῖττωνων* L, with *σσ* written above by an early hand.

turn') cp. 7.—μόνα δῆ, 'all alone': Tr. 1063 μόνη με δὴ καθεῖλε: Ai. 992 ἀπάντων δῆ: so esp. with superlatives, *id.* 858 πανόστατον δῆ: Thuc. 1. 50 μεγίστη δῆ.

60 ψήφον, the pebble used in voting, then, the vote; here (as below, 632) applied to the resolve or decree of an absolute monarch. Cp. O. T. 606 μή μ' ἀπλῆ κτάνης | ψήφω, διπλῆ δέ, *i.e.* not by thine own royal voice alone, but by mine also.—*τυράννων*, *i.e.* Creon: allusive plur., as 67: O. T. 366 n.—κράτη, the powers of the king, as 173 (cp. O. C. 392 n.). The disjunctive ἢ (for which Axt proposed καὶ) means: 'if we offend against this edict, or (in any way) against the royal powers.' It could not mean: 'if we infringe his edict, or (by persistence after warning) come into conflict with his power.'

61 ε. τοῦτο μὲν is not governed by *ἀννοῶν*, but is adv., 'on the one hand,' answered by ἐπειτα δ' (63) instead of τοῦτο δέ, as elsewhere by τοῦτ' αὖθις (167), τοῦτ' ἄλλο (O. T. 605), εἴτα (Ph. 1346), or δέ (O. C. 441).—ὥς, with οὐ μαχομένα, marks the intention of nature as expressed in sex,—'showing that we were not meant to strive with men.' This might be illustrated by Arist.'s phrase, βούλεται ἢ φύσις ποιεῖν τι, in regard to nature's intention or tendency (*De Anim. Gen.* 4. 10, etc.).

63 ε. οὐνεκ', 'that' (as O. T. 708, O. C. 1395, and oft.): *νοί*, 'because,' as some take it, supplying *χρή* with *ἀκούειν*.—*ἐκ*, as from the head and fount of authority; so *El.* 264 *κὰκ τῶνδ' ἀρχομαι*: cp. O. C. 67 n.—*ἀκούειν*, infin. expressing consequence ('so that we should hearken'), without ὥστε, as 1076

ληφθῆναι. We find ἀκούω *τινός*, 'to obey a person,' but not ἀκούω *τι*, as 'to hear (and obey) a command.' Here ταῦτα and ἀγγέλων are accusatives of respect, 'in regard to these things,' as πάντα in *El.* 340, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα, 'I must obey the rulers in all things.' If the accusatives were objective, the sense would be, 'to hear these taunts' (or, 'to be called these names'): cp. Ph. 607, Ai. 1235.

65 ε. ἐγὼ μὲν οὖν. μὲν (with no answering δέ) emphasises ἐγώ (see on 11), while οὖν has its separate force, 'therefore,' as in O. T. 483, O. C. 664. The composite μὲν οὖν ('nay rather') would be unfitting here.—τοὺς ὑπὸ χθονός, the gods below (451), and also the departed spirit of Polyneices,—which, like the spirit of the unburied Patroclus (*Il.* 23. 65), can have no rest till sepulture has been given to the corpse. Cp. O. C. 1775 τῷ κατὰ γῆς (Oedipus): for the allusive plur., *El.* 1419 ἵδωσιν οἱ γὰς ὑπὸ καίμενοι (Agamemnon). In ref. to the nether world, Attic writers regularly join ὑπὸ with *γεν.*, not *dat.*: *El.* 841 ὑπὸ γαλας... ἀνδρῶσι: Tr. 1097 τῶν θ' ὑπὸ χθονός | "Αἰδον... σκύλακα: Plat. *Phaedr.* 249 A τὰ ὑπὸ γῆς δικαστήρια. Indeed ὑπὸ with *dat.* is altogether rare in Attic prose, except as meaning (a) under an authority, as ὑπὸ νόμοις, or (b) under a class, as Plat. *Symp.* 205 B αἱ ὑπὸ πάσαις ταῖς τέχναις ἐργασίαι. In poetry, Attic and other, it is freq. also in the local sense: cp. 337 ὑπ' ὀδμασιν.—βιάζομαι τάδε, pass. with cogn. acc., as 1073 βιάζονται τάδε. Cp. Ph. 1366 *κἄμ' ἀναγκάζεις τάδε*; and below, 219.

τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ  
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

AN. οὐτ' ἂν κελεύσαιμι, οὐτ' ἂν, εἰ θέλοις ἔτι

πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώης μετὰ.

70

not even  
think of it

ἀλλ' ἰαθ' ὅποια σοι δοκεῖ· κείνον δ' ἐγὼ  
θάψω· καλὸν μοι τοῦτο ποιούσῃ θανεῖν.

we dare to  
part  
with a  
good thing  
like

φίλη μετ' αὐτοῦ κείσομαι, φίλου μετὰ,

ὅσια πανουργήσας· ἐπεὶ πλείων χρόνος ἐστὶ

ὅν δει μὲν ἀρεσκέν τοις κάτω τῶν ἐνθάδε.

75

acc. of  
acc. of  
acc. of

ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,

68 L. In L the first hand wrote τὸ γὰρ | περισσὰ πράσσειν ἐμοῦ γ' ἂν ἡδέως δρώης μετὰ. He then effaced *περισσὰ*, and added one of the omitted verses (68) in the margin, and the other (69) in the text, between 67 and 70. 70 ἐμοῦ γ' ἐμοὶ γ' Meineke.

—*ἡδέως*] ἀσμένους Lehrs.—*δρώης*] δρώσης Mekler, understanding *πράσσοις*. 71 ὅποια σοι δοκεῖ L: ὅποια γ. The Schol. knew both readings: γήγνασκε ὅποια σὺ θέλεις, τὸ

67 L. τοῖς ἐν τέλει βεβῶσι = τυράννων in 60, i.e. Creon. βεβῶσι, as *El.* 1094 μοῖρα μὲν οὐκ ἐν ἐσθλῇ | βεβῶσαν: *O. C.* 1358 ἐν πόνῳ | ταύτῳ βεβηκώς. Elsewhere Soph. has the simple phrase: *Al.* 1352 κλύειν...τῶν ἐν τέλει, and so *Ph.* 385, 925. οἱ ἐν τέλει are 'those in authority,' —τέλος meaning 'final or decisive power,' as *Thuc.* 4. 118 τέλος ἔχοντες ἰσχυρῶν, 'let the envoys go as plenipotentiaries.' Pindar's τέλος δωδεκάμηνον ('an office held for a year'), *N.* 11. 10, is perh. poetical. As synonyms for οἱ ἐν τέλει we find (1) οἱ τὰ τέλη ἔχοντες, *Thuc.* 5. 47, and (2) τὰ τέλη simply, —'the authorities,' sometimes with masc. part., as *Thuc.* 4. 15 ἔδοξεν αὐτοῖς...τὰ τέλη καταβάνας βουλεύειν. Xen. *Hellen.* 6. 5 has τὰ μέγιστα τέλη, 'the highest magistrates' (like *Thuc.* 1. 10 ἔξω τῶν βασιλέων καὶ τῶν μάλιστα ἐν τέλει: cp. 2. 10).—τὸ γὰρ | ...πράσσειν: for the art. in the 6th place, with its noun in the next v., cp. 78: *O. T.* 231: *O. C.* 265, 351: *Ph.* 674.—περισσὰ πρ.: cp. 780: so *Tr.* 617 περισσὰ δρᾶν, = πολλὰ πράττειν, πολυπραγματεῖν.—οὐκ ἔχει νοῦν οὐδ. = ἀνὴρ πόνος: prop. of persons, as *Tr.* 553 γυναῖκα νοῦν ἔχουσαν.

69 L. ἔτι, 'yet,'—at some future time: so *El.* 66 (καὶ ἐπαυχῶ) ἄστρον ὡς λάμψεν ἔτι: *Tr.* 257 δουλώσειν ἔτι (he vowed that he would yet enslave him).—πράσσειν...δρώης (instead of πράσσοις): for such substitution of a synonym cp. *O. T.* 54 ἀρεῖς...κρατεῖς (n.): *O. C.* 1501 σαφής

...ἐμφανής. With δρώης we have a double ἂν, the first after the negative, the second after the emphatic ἐμοῦ γ': cp. *O. T.* 339 n.—Objection has been made to ἡδέως on the ground that it ought to mean, 'with pleasure to yourself.' Wecklein, indeed, takes that to be the sense, supposing γε to be misplaced; i.e. the proper order would have been, ἡδέως γε ἂν ἐμοῦ κ.τ.λ.: but the position of ἐμοῦ in the verse sufficiently shows that γε must go with it. ἐμοῦ γ' (Meineke) would leave μετὰ awkward: and ἀσμένους (Lehrs) would not have been displaced by ἡδέως, which the old scholia confirm. All the difficulty has arisen from failing to distinguish between (1) οὐκ ἂν ἡδέως δρώης, and (2) οὐκ ἂν μετὰ ἐμοῦ ἡδέως δρώης. In (1) ἡδέως could mean only, 'agreeably to yourself.' But in (2) it is ambiguous; for the statement is equivalent to saying, 'your co-operation with me would not be agreeable'; i.e. to you, or to me, or to either of us,—as the context may imply. Here, as the emphatic ἐμοῦ γε indicates, she means ἡδέως ἐμοῦ. Cp. *Plat. Rep.* 426 c δε...ἂν σφᾶς...ἡδιστα θεραπεύῃ, i.e. 'whoever serves them most acceptably' (not, 'most gladly'). *Ar. Nub.* 79 πῶς δὴτ' ἂν ἡδίστ' αὐτὸν ἐπεγείραιμι; (i.e. most pleasantly for him).

71 ὥσθ' from ἐμὶ: 'be such as thou wilt,'—show what character thou wilt. Cp. *Ph.* 1049 οὐ γὰρ τοιοῦτων δεῖ, τοιοῦτός ἐμ' ἐγώ: ib. 1271 τοιοῦτος ἦσθα τοῖς λόγοσι: *El.* 1024 ἄσκει τοιαύτην νοῦν δι' αἰῶνος με-

will hearken to our rulers; for 'tis witless to be over-busy.

AN. I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with *me*. Nay, be what thou wilt; but I will bury him: well for me to die in doing that. I shall rest, a loved one with him whom I have loved, sinless in my crime; for I owe a longer allegiance to the dead than to the living: in that world I shall abide for ever. But if *thou* wilt,

πειθεσθαι τοῖς τυράννοις· ἡ τοιαύτη γὰρ οὐκ ὁποῖα βούλει. 76 *alel* L, as in iambics *O. C.* 1530, 1532, *Tr.* 16, *El.* 305 (but made from *dei*), 650, 917: in anapaests *Ph.* 148. But L has *dei* (*ā*) in iambics *O. T.* 786, 1513, *O. C.* 1584, in anapaests *El.* 218, in lyrics six times (*El.* 1242, *Ph.* 172, 717, *O. T.* 481, *O. C.* 682, *Al.* 599).—*sol* δ'] *sū* δ' Elms., Dindorf, Hartung.

*νεν*: *O. T.* 435 ἡμεῖς τοιοῦτ' ἐφύμεν.—*ὁποῖα* σοὶ δοκεῖ=(τοιαύτη) *ὁποῖα* (or *ὁποῖαν*) εἶναι δοκεῖ σοι, the relative being attracted into the case of the suppressed antecedent. This was the more natural since *ὁποῖα* σοὶ δοκεῖ, 'of any kind you please,' was felt as almost one word, *ὁποῖαδ' ἔστι*; just so *ὅς* βούλει (*quibvis*), instead of *οὗτος* *ὃν* βούλει, *Plat. Gorg.* 517 *α* μή ποτέ τις τῶν νῦν ἔργα τοιαῦτα ἐργάσεται οἷα τούτων *ὅς* βούλει ἐργασται: *Crat.* 432 *α* ὥσπερ αὐτὰ τὰ δέκα ἡ ὅστις βούλει ἄλλος ἀριθμός.—Those who read *ισθ'* (from *οἶδα*) *ὁποῖα* σοὶ δοκεῖ compare *El.* 1055 ἄλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι φρονεῖν, φρόνει τοιαῦτα. But εἰδέναι is not φρονεῖν. In Attic, *ισθ'* *ὁποῖα* σοὶ δοκεῖ could mean nothing but 'know such things as seem good to thee.' It could not mean (*a*) 'Have such sentiments as seem good to thee': nor (*b*) 'Be wise in thine own wisdom.' The Homeric phrases, *πεινυμένα* εἰδώς ('wise of heart'), *ἀβελήστια* εἰδώς, *ἦπια* οἶδε ('he has kindly feelings,' *Od.* 13. 405), etc., have no counterpart in the Attic usage of εἰδέναι. In 301 *δυσσέβειαν* εἰδέναι, and in *Ph.* 960 *δοκοῦντος* οὐδὲν εἰδέναι *κακόν*, the verb means simply 'to know.'

72 *ε*. *θάψω*, emphatic by place and pause: see on 46 *ἀδελφόν*.—*φίλη*...*φίλου*, loved by him, as he is loved by me: *Al.* 267 *κοινὸς ἐν κοινούσι*: *ib.* 620 *ἀφίλα παρ' ἀφίλοις*.—*μετ'* αὐτοῦ κείσομαι, *i.e.* in the same world of the dead (76). The repetition of *μετά* serves to bring out the reciprocity of love more strongly: *φίλη μετ' αὐτοῦ κείσομαι*, *μετὰ φίλου* (*κειμένη*),—instead of the simpler *φίλη μετὰ φίλου κείσομαι*.

74 *ε*. *ὅσα πανουργήσας*: having

broken a human law in a manner which the gods permit,—viz., in order to observe a divine law. Creon uses the word *πανουργίας* below, 300. *ὅσα* is peculiarly appropriate since the word was familiar where duty to heaven was distinguished from duty to man: cp. *Polyb.* 23. 10 *παραβῆναι καὶ τὰ πρὸς τοὺς ἀνθρώποις δίκαια καὶ τὰ πρὸς τοὺς θεοὺς δόξα*. The phrase is an *ὀξύμωρον* (a paradox with a point), like 'splendide mendax'; *i.e.* the qualification (*ὅσα*) seems contrary to the essence of the thing qualified. Cp. Milton (*Tetrachordon*), 'Men of the most renowned virtue have sometimes by transgressing most truly kept the law'; which is not an oxymoron, because the words, 'most truly,' suggest an explanation by showing that 'kept' is not used in its ordinary sense.—*ἐπεὶ κ.τ.λ.*: (I will obey gods rather than men), *for* the other world is more to me than this.—*τῶν ἐνθάδε*=*ἡ τοῖς ἐνθάδε*: *O. C.* 567 *τῆς ἐς αἰῶνα οὐδὲν πλέον μοι σὺ* (= *ἡ σοὶ*) *μέτεστιν ἡμέρας* (*n.*).

76 *ε*. *κείσομαι*, though we have had the word in 73. For other examples of such repetition, see *n.* on *O. C.* 554, and cp. below 163 *ᾠρθωσαν*, 167 *ᾠρθον*: 207 *ἐκ γ' ἐμοῦ*, 210 *ἐξ ἐμοῦ*: 613, 618 (*ἔρπει*): 614, 625 (*ἐκτὸς ἄρας*).—*sol* δ' is better than Elmsley's *sū* δ', since the primary contrast is between their points of view: 'if it seems right to *thee*, dishonour the dead,' rather than, 'do *thou*, if it seems right, dishonour the dead.' Remark, too, that the *simple* *εἰ* *δοκεῖ* (without dat. of pron.) is usually a polite formula, 'if it is pleasing to you (as well as to me)': *Ph.* 526 ἄλλ' *εἰ* *δοκεῖ*, *πλέωμεν*: *ib.* 645 ἄλλ' *εἰ* *δοκεῖ*, *χωρῶμεν*: *ib.* 1402 *εἰ* *δοκεῖ*, *στείχωμεν*.—*τὰ τῶν θῶν ἐντιμα*, the honoured



be guilty of dishonouring laws which the gods have established in honour.

IS. I do them no dishonour; but to defy the State,—I have no strength for that.

AN. Such be thy plea:—I, then, will go to heap the earth above the brother whom I love.

IS. Alas, unhappy one! How I fear for thee!

AN. Fear not for me: guide thine own fate aright.

IS. At least, then, disclose this plan to none, but hide it closely,—and so, too, will I.

AN. Oh, denounce it! Thou wilt be far more hateful for thy silence, if thou proclaim not these things to all.

IS. Thou hast a hot heart for chilling deeds.

AN. I know that I please where I am most bound to please.

the later MSS. read βλον.

Ellendt, and others; see on *O. T.* 931.

85 αὐτως MSS.: αὐτως Hermann, Bergk,  
86 πολλόν] μάλλον Porson, and

must always guide our choice between the notion of 'upright' and that of 'straight.'

84 ε. ἀλλ' οὐν...γε. In this combination ἀλλὰ is like our 'well'; οὐν = 'at any rate' (i.e. if you *must* do it); and γε emphasises the word which it follows. Cp. *El.* 233 ἀλλ' οὐν εὐνοία γ' αὐδῶ, 'well, at any rate (i.e. though you will not listen to me) it is with *good-will* that I speak.' *Ph.* 1305.—κρυφή 84: here δέ = ἀλλὰ: *Thuc.* 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ.—οὐν δ', adv., sc. *κεῖσιν*: cp. *Ai.* 1288 δδ' ἦν ὁ πρᾶσσων ταῦτα, σὺν δ' ἐγὼ παρών.—αὐτως (adv. of αὐτός, see on *O. T.* 931), in just that way—'likewise': *Tr.* 1040 ὦδ' αὐτως ὡς μ' ὤλεσε.

85 ε. καταῖδα, sc. τὸ ἔργον, 'denounce it.' The word occurs only here, the pres. used in this sense being καταγορεύω (*Thuc.* 4. 68 καταγορεύει τις ξυνειδώς τοῖς ἑτέροις τὸ ἐπιβούλευμα): aor. κατείπων.—πολλόν: this Ionic form occurs also *Tr.* 1196 πολλόν δ' ἄρσεν' ἐκτεμύνηθ' ὁμοῦ | ἄγριον ἔλαιον, though in no other places of tragedy. And *Soph.* also used the epic form πολύπους in a trimeter, fr. 286 νῦν πρὸς ἀνδρὶ, σῶμα πολύπους ὅπως | πέτρῃ, κ.τ.λ. Porson on *Eur. Hec.* 618 wished to read in our verse either πλείων (which is inadmissible, as Nauck observes, *Eur. Stud.* 2. 27), or μάλλον, which some edd. receive. But πολλόν is manifestly better than μάλλον.—σιγῶν is explained by οὐν...τάδε, while the thought is strengthened by πάσι: she is to tell the news to all.

88 θερμὴν ἐπὶ ψυχροῖσι κ.τ.λ.: 'thou hast a hot heart for chilling deeds'; i.e. in thy rash enthusiasm thou art undertaking deeds which might well chill thy soul with a presage of death. ἐπὶ with dat. here = 'with a view to' (*Xen. An.* 3. 5. 18 ἐπὶ τοῦτοις ἐθύσαντο): not 'in,' like ἐπ' ἔργοις πάσι *O. C.* 1268 (n.). Cp. 157. θερμὴν has suggested ψυχρά, and the thought of the dead has helped (cp. *O. C.* 621 νέκυν ψυχρός). In *Aesch. P. V.* 693 δειμάτα are said ἀμφάκει κέντρῳ ψύχειν ψυχάν (to chill,—where Meineke's ψήχειν, 'to wear,' is improbable). Cp. *Ar. Ach.* 1191 στυγερὰ τάδε κρυερὰ πάθει: *Eur.* fr. 908 κρυερὰ Διὶθεν | θανάτου πεμφθεῖσα τελευτή. For the verbal contrast, Schütz cp. *Ad Herenn.* 4. 15. 21 in re frigidissima cales, in ferventissima friget, and *Hor. A. P.* 465 ardentem frigidus Aetnam Insiliuit. He thinks that Ismene (hurt by vv. 86 f.) implies, 'and a cold heart for thy living sister,' to which Ant. rejoins by v. 89. But θερμὴν is not 'affectionate,' and Ant. seems to mean simply, 'love and piety banish fear.'—Some understand, 'with a view to joyless things' (cp. on 650): but this would be weak.

89 ε. ἀδεῖν, an aor. inf. used in *Il.* 3. 173, as also by Solon (fr. 7 ἔργμασιν ἐν μεγάλοις πάσιν ἀδεῖν χαλεπὸν), Her., and Pind. This is the only place in classical Attic where any part of the aor. εἶδον occurs.

- ΙΣ. εἰ καὶ δυνήσῃ γ'. ἀλλ' ἀμηχάνων ἐρᾶς. 90  
 ΑΝ. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.  
 ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.  
 ΑΝ. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,  
 ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη. 95  
 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν  
 παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ  
 τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.  
 ΙΣ. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι  
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

so Nauck, Wecklein: see comment.  
 it.

91 In L the first h. omitted μὴ: S added it. 93 ἐχθαρεῖ] ἐχθρανῇ L, with γρ. ἐχθαρή from a later hand in marg.

90 εἰ καὶ δυνήσῃ γ', yes, if (besides having the wish to please them) you shall also have the power. καὶ goes closely with δυνήσῃ: cp. *O. T.* 283 εἰ καὶ τριτ' ἐστὶ. Such cases must be carefully distinguished from those in which εἰ καὶ form a single expression; see *O. T.* p. 296.

91 Since οὐκοῦν ('well, then') precedes, δὴ is best taken as giving precision to ὅταν, —'so soon as.'—πεπαύσομαι, 'I will cease forthwith': so *Tr.* 587. Cp. the perf., *Ph.* 1279 εἰ δὲ μὴ τι πρὸς καιρὸν λέγων | κυρῶ, πέπαυμαι, 'I have done.'

92 ἀρχὴν, adv., 'to begin with,' 'at all,'—in negative sentences; often placed, as here, before the negative word; *El.* 439 ἀρχὴν δ' ἀν...οὐκ ἀν...ἐπέστεφε: *Ph.* 1239 ἀρχὴν κλέειν ἀν οὐδ' ἀπαξ ἐβουλόμην: *Her.* 3. 39 ἐφ' ἡ καριεῖσθαι μᾶλλον ἀποδοῦναι τὰ ἔλαβε ἢ ἀρχὴν μηδὲ λαβών. In affirmative sentences the art. is usually added: *Andoc. or.* 3 § 20 ἐξὴν γὰρ αὐτοῖς καὶ τὴν ἀρχὴν ἐώσω 'Ορχομενίους αὐτονομίους εἰρήνην ἀγεῖν: so *Isocr. or.* 15 § 272.

93 ἐχθαρεῖ, pass.: so, from liquid stems, 230 ἀλγυνεῖ: *O. T.* 272 φθερεῖσθαι: *Al.* 1155 πημανοῦμενος. The 'midd.' fut. in σ affords numerous examples, as below, 210, 637, 726: see n. on *O. T.* 672 and *O. C.* 1185.—ἐξ ἐμοῦ, 'on my part' (cp. 95), rather than simply 'by me' (cp. 63).

94 ἐχθρὰ...τῷ θανόντι προσκείσει δίκη, 'thou wilt be subject to the lasting enmity of the dead.' The word προσκείσει means literally, 'will be attached to...', i.e., 'will be brought into a lasting relation with'; and ἐχθρὰ defines the nature of

that relation. The sense is thus virtually the same as if we had, ὁ θανὼν ἐχθρὸς σοι προσκείσεται, 'the enmity of the dead will cleave to thee.' The convertible use of προσκείσθαι is illustrated by 1243 ἀνδρὶ πρόσκειται κακόν, as compared with *El.* 1040 ᾧ σὺ πρόσκεισαι κακῷ, and *id.* 240 εἰ τῷ πρόσκειμαι χρηστῷ. Here, προσκείσει expresses merely the establishment of the permanent relation between the two persons. It does not mean, 'you will be brought, as his foe, into dependence on him' (i.e. under the power of his curse); as in *Eur. Tro.* 185 τῷ πρόσκειμαι δοῦλα τλάμων; 'to whom have I been assigned as a slave?' (i.e. by the casting of lots:—the answer is, ἐγγὺς σου κείσαι κλήρου). Nor, again, 'you will press upon the dead as his foe,' i.e. be hostile and grievous to him: for, as δίκη shows, the punishment is to be hers, not his. The idea might have been expressed in a converse form by τὸν θανόντα ἐχθρὸν προσθήσει (cf. *Xen. Cyr.* 2. 4. 12).

Lehrs proposed δίκη, i.e. 'you will fall under the chastisement of justice.' Donaldson, following Emper, reads ἐχθρῶ...δίκη, as *iure inimicorum apud mortuum eris*: i.e. on the part of the dead you will be deemed to have only the rights of a foe. This is impossible. The ordinary reading is sound.

95 εἰ, en. syll. by synizesis, as *O. T.* 1451 (n.).—τὴν ἐξ ἐμοῦ δυσβ., the folly proceeding from me, the folly on my part, for which I bear the sole blame: *El.* 619 ἀλλ' ἢ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ | ἐργ' ἐξαναγκάζει με, 'it is the enmity on thy part,' etc. *Tr.* 631 μὴ

IS. Aye, if thou canst ; but thou wouldst what thou canst not.

AN. Why, then, when my strength fails, I shall have done.

IS. A hopeless quest should not be made at all.

AN. If thus thou speakest, thou wilt have hatred from me, and wilt justly be subject to the lasting hatred of the dead. But leave me, and the folly that is mine alone, to suffer this dread thing ; for I shall not suffer aught so dreadful as an ignoble death.

IS. Go, then, if thou must ; and of this be sure,—that, though thine errand is foolish, to thy dear ones thou art truly dear.

[Exit ANTIGONE on the spectators' left. ISMENE retires into the palace by one of the two side-doors.]

94 ἐχθρὰ] ἐχθρὰ Emper, Donaldson. ἐχθρὰ Κνίcala.—δικη] Δίκη Lehrs: κάσει Dindorf: κάτω L. Dindorf. πρὸς δίκης ἔσει Herwerden (Stud. crit. p. 9). 95 οὐ] οὐν Elms. on Eur. Med. 804, M. Seyffert, Dindorf.

πρὸς λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ, | πρὶν εἰδέναι τὰ κεῖθεν εἰ ποθοῦμεθα. Cp. O. C. 453 n.—τὸ θανάτῳ τοῦτο, ironical: cp. El. 376 (Electra in answer to her sister's warnings) φέρ' εἰπὲ δὴ τὸ θανάτῳ.—πέσομαι γὰρ οὐ: for the position of the negative (which belongs to the verb, not to τοσοῦτον), cp. 223, O. C. 125 προσέβα γὰρ οὐκ ἔν. We still write οὐ here, not οὐ, because the sentence runs on without pause: but 255 τυμβήρης μὲν οὐ, Ai. 545 ταρβήσῃ γὰρ οὐ, since in each case a comma can follow the negative.—μή οὐ, not μή, because the principal verb πέσομαι is negated: O. T. 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils; which is not death, but an ignoble death.' Cp. frag. adesp. 61 οὐ κατθανεῖν γὰρ θανάτῳ, ἀλλ' αἰσχρῶς θανεῖν.

99 τοῖς φίλοις δ' ὀρθῶς φίλῃ, 'but truly dear to thy friends,'—i.e. both to the dead brother and to the living sister. The words are especially a parting assurance (τοῦτο) that Ismene's love is undiminished. ὀρθῶς=ἀληθῶς, as Diphilus frag. incert. 20 τὸν ὀρθῶς εὐγενῆ. Others make φίλῃ active,—'a true friend to thy friends' (i.e. to Polyneices): which is certainly the fittest sense in Eur. I. T. 609 ὡς ἀπ' εὐγενοῦς τινας | ῥίζῃς πέφυκας, τοῖς φίλοις τ' ὀρθῶς φίλος (Orestes, when he devotes his life to save his friend's). But here the other view is decidedly preferable.

100—101 Parodos. For the metres

see Metrical Analysis. The framework is as follows. (1) 1st strophe, 100 ἀκτίς to 109 χαλινῷ=1st antistrophe, 117 στᾶς to 133 ἀλαλάζει. (2) 2nd strophe, 134 ἀντιτύπη to 140 δεξιόσειρος=2nd antistrophe, 148 ἀλλὰ γὰρ to 154 ἀρχοι. Each strophe and each antistrophe is followed by an anapaestic system (σύστημα) of seven verses, recited by the Coryphaeus alone, in the pauses of the choral dance. The fourth and last of these systems, following the second antistrophe, announces the approach of Creon.

The Ajax is the only play of Sophocles which has a Parodos beginning, in the older style, with a regular anapaestic march. But something of the same character is given to this ode by the regularity of the anapaestic systems. In the Parodos of the O. C., on the other hand, though anapaests similarly divide each strophe from each antistrophe, the systems are of unequal lengths, and the general character is wholly different, being rather that of a κομμός: see n. on O. C. 117.

The fifteen Theban elders who form the Chorus have been summoned to the palace by Creon,—they know not, as yet, for what purpose (158). They greet the newly-risen sun, and exult in the flight of the Argives.

The ode vividly portrays the enormous sin of Polyneices against his country, and the appalling nature of the peril which Thebes has just escaped. We already



## ΧΟΡΟΣ.

στρ. α'. ἀκτὶς ἀελίου, τὸ κάλλιστον ἑπταπύλῳ φανέν 100  
 2 Θήβα τῶν προτέρων φάος,  
 3 ἐφάνθης ποτ', ὦ χρυσέας  
 4 ἀμέρας βλέφαρον, Διρκαίων ὑπὲρ ρεέθρων μολοῦσα,  
 5 τὸν λεύκασπιν Ἀργόθεν \*ἐκβάντα φῶτα πανσαγία 106  
 6 φινγάδα πρύδρομον ὀξυτέρῳ κινήσασα χαλινῷ.

100 ἀελίου L. The first hand wrote ἀελίου, which is also in the lemma of the scholium. An early hand then changed υ into ιω. Hence Bothe, ἀελίου κάλλιστον (omitting τὸ). 102 τῶν προτέρων L: τῶν πρότερον A, Brunck, Blaydes. 104 βλέφαρς Nauck. 106 ἀργόθεν | φῶτα βάντα MSS. A syllable is wanting (cp. 123). For Ἀργόθεν, Erfurd

know Antigone's motive. This is a dramatic prelude to the announcement of Creon's.

100 ε. ἀελίου, Dor. for the epic ἡελίου, with ᾱ as usu. (808, O. C. 1245), though it is sometimes used with ᾱ, as Tr. 835, Eur. Med. 1252.—τὸ κάλλιστον ... φάος. Two constructions are possible; I prefer the first. (1) Θήβα φανέν τὸ κάλλιστον φάος, the art. going with the superlative, which it emphasises,—‘the very fairest,’—a common use, as Plat. Hipp. 289 β οὐχ ἡ κάλλιστη παρθένος αἰσχρο φανέται; Od. 17. 415 οὐ μὲν μοι δοκέεισ δὲ κάκιστος Ἀχαιῶν. (2) τὸ Θήβα φανέν κάλλιστον φάος, the art. going with φανέν. This seems awkward. When a voc. is followed by a noun or partic. with art., this is normally in direct agreement with the voc., as ὦ ἄνδρες... οἱ παρόντες (Plat. Prot. 337 C), as if here we had ἡ φανέισα. The Schol., who prefers this constr., shirks the difficulty by his paraphrase, ὦ τῆς ἀκτίνος τοῦ ἡλίου φῶς, τὸ φανέν κ.τ.λ.—ἑπταπύλῳ: epithet of Θήβη in Od. 11. 263, Hes. Op. 161, as ἐκατόμυλοι in Il. 9. 383 of Θήβαι Διγύπται.—τῶν προτέρων: cp. 1212f.: Thuc. 1. 10 στρατείας... μεγίστην... τῶν πρὸ αὐτῆς. Tacitus Hist. 1. 50 solus omnium ante se principum. Milton P. L. 4. 322 Adam, the goodliest man of men since born, His sons, the fairest of her daughters Eve. Goethe Hermann und Dorothea 5. 101 Von ihren Schwestern die beste.

108 ε. ἐφάνθης with an echo of φανέν (παρήχησις): cp. O. C. 794 στόμα | ... στόμασσιν.—χρυσέας, with υ as O. T. 157, 188. So Pind. Pyth. 4. 4 ἐνθα ποτὲ χρυσέων Διὸς αἰγῶν παρέδρος. The υ was admitted by the lyricists, and from them borrowed by the dramatists, though only in lyrics,

and even there only occasionally. Homer never shortens the υ: for, as χρυσέω ἀνὰ σκήπτρῳ (Il. 1. 15) shows, the Homeric χρυσέης (etc.) must be treated as disyll. by synizesis.—βλέφαρον = ὄμμα: Eur. Ph. 543 νυκτός τ' ἀφειγγὲς βλέφαρον (the moon). Cp. Job iii. 9 (Revised Version), ‘neither let it behold the eyelids of the morning.’—Διρκαίων. The Dirce was on the w. of Thebes; the Ismenus on the e.: between them flowed the less famous Strophia: Callim. Hymn Del. 76 Δίρκη τε Στροφή τε μελαμψήϊδος ἔχουσαι | Ἰσμηνοῦ χέρα πατρός (alluding to their common source s. of the town). Though the Ismenus, as the eastern stream, would have been more appropriately named here, the Dirce is preferred, as the representative river of Thebes: so Pindar, ‘the Dircaean swan,’ expresses ‘at Thebes and at Sparta’ by ρεέθρου τε Δίρκας... καὶ παρ' Εὐρώτῃ (Isthm. 1. 29). Cp. 844.

106 τὸν λεύκασπιν... φῶτα, in a collective sense: so δ Πέρσης, the Persian army, Her. 8. 108, etc. Cp. Aesch. Theb. 90 δ λεύκασπις λεῖος (Dind. λευκοπρεπής): Eur. Phoen. 1099 λεύκασπιν εἰσορώμεν Ἀργείων στρατὸν. The round shield, painted white, which the Argive soldier carried on his left arm, is the λευκῆς χιῶνος πτέρυξ of 114. The choice of white as the Argive colour may have been prompted by a popular association of Ἄργος with ἀργός.

The words τὸν λεύκασπιν Ἀργόθεν answer metrically to 123 πευκένθ' Ἥφαιστον εἶναι. Instead of Ἀργόθεν (---) we therefore require ---. The short final of λεύκασπιν is legitimate, the metre being Glyconic (see Metr. Analysis). In the antistrophic verse, the H of Ἥφαιστον is ‘irrational,’ i.e. is a long syllable doing

## CHORUS.

Beam of the sun, fairest light that ever dawned on Thebè<sup>1st</sup> of the seven gates, thou hast shone forth at last, eye of golden<sup>strophe.</sup> day, arisen above Dircè's streams! The warrior of the white shield, who came from Argos in his parioply, hath been stirred by thee to headlong flight, in swifter career;

conject. *ἀπ'* 'Αργόθεν: Ahrens, 'Απιόθεν: Boeckh, 'Αργείον: Wolff, 'Αργογενή: Blaydes, 'Αργολίδος or 'Αργολικόν: Wecklein, γὰς Πέλοπος: Mekler, 'Ιναχόθεν: Hermann, 'Αργόθεν ἐκ φῶτα βάντα: Feussner and Schütz, 'Αργόθεν ἐκβάντα φῶτα. 108 δευτέρῳ L (with δεῖ written above): δευτέρῳ τ, and Schol. Blaydes conject.

duty for a short: and Nauck is incorrect in saying that the metre 'requires' (though it admits) a choriambus beginning with a *consonant*. The simplest remedy is to read 'Αργόθεν ἐκβάντα φῶτα, and to suppose that, after the loss of ἐκ, βάντα and φῶτα were accidentally transposed. Cp. O. C. 1088 where σθένει πινικελῷ is certainly the right order, but the MSS. reverse it. (See also above on v. 29.) Dindorf reads ἐκ φῶτα βάντα, assuming tmesis: but tmesis of ἐκ in Soph. occurs elsewhere only before μέν (Tr. 1053) or δέ, and there was no motive here for interposing φῶτα. Hermann reads 'Αργόθεν ἐκ as=ἐξ 'Αργόθεν: but elsewhere ἐκ comes before, not after, such forms (ἐξ Διούμην, Il. 8. 304: ἐξ Ἀλκίον, ἐξ οὐρανόθεν, etc.). If 'Αργόθεν is not genuine, then it was probably a gloss on some other form in -θεν. Had γὰς Πέλοπος (or Δαναοῦ) been in the text, a scholiast would have been more apt to paraphrase with ἀπ' or ἐξ 'Αργους. This is against such conjectures as 'Αργείον, 'Αργογενή, 'Αργολικόν, 'Ιναχίδαν, 'Ινάχιον, as is also the fact that βάντα suggests a mention of 'the place whence.' 'Απιόθεν (Ahrens) would mean 'from 'Απιος,' but we require 'from 'Απία' sc. (γῆ, the Peloponnesus, O. C. 1303 n.), i.e. 'Απιόθεν: cp. 'Ολυμπίαθεν. I had thought of 'Ιναχόθεν, which Mekler, too, has suggested, though he has not supported it by argument. The points in its favour are: (a) the order φῶτα βάντα can be kept: (b) after 'Dircè's streams' in v. 105 a reference to the Argive river would be appropriate: (c) ἀργόθεν might have come in either as a gloss, or a corruption of the letters ἀχόθεν, if ὡ had dropped out after λείκαστω. But I hesitate to displace 'Αργόθεν, esp. when a direct mention of Argos here so naturally corresponds with the direct mention of Thebes in v. 101.

107 α. πανσαγία (only here)=παν-

σπία, modal dat. σάγη (for accent, cp. Chandler § 72)= 'what one carries,' and so, generally, 'equipment' (Aesch. Cho. 560 ξένῳ γὰρ εἰκῶς, παντελὴ σάγην ἔχων), or, specially, *body-armour*: Aesch. Pers. 240 ἐγγὴ σταδαῖα καὶ φεράσπιδες σάγαι (opp. to the *light* equipment of the τοξότης).—φυγάδα πρ., proleptic, with κινήσασα, 'having stirred to flight,' etc. cp. O. C. 1292 ἐξελήλαμαι φυγὰς. πρόδρομον, 'running forward,' i.e. 'in headlong haste': Aesch. Th. 211 ἐπὶ δαιμόνων πρόδρομος ἦλθον ἀρχαῖα βρέτη. In prose, always of *precursors* (as heralds, or an advanced guard).—δευτέρῳ...χαλινῷ, 'in swifter career,' dat. of manner with φυγάδα πρόδρομον. Cp. O. C. 1067 (where the Attic horsemen are described rushing in pursuit of the Thebans), πᾶς γὰρ ἀστράπτει χαλινός, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the χαλινός, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with δευτέρῳ. The phrase seems happy in this context. The Argives began their retreat in the darkness (16): when the sun rises, the flashing steel of their bridles shows them in headlong flight.—δευτέρῳ does not mean (1) 'in flight swifter than their former approach'; nor (2) that the reins are shaken ever faster on the horses' necks. δευτέρῳ (L) was a mere blunder: it could only mean 'piercing' (the horse's mouth), not, 'giving a sharp sound,' when the reins are shaken.—Cp. Aesch. Th. 122 (describing the Argive besiegers) διάδοτοι δέ τοι γενὺν ἱππίαν | κινύρονται (μινύρονται L. Dind.) φόρον χαλινῶ. Ib. 152 στοβὸν ἀρμάτων ἀμφὶ πόλιν κλύω. Our passage suggests horsemen rather than drivers of war-chariots: perh. the poet imagined both, as in O. C. 1062 πώλοισιν ἢ ῥιμφορμάτοις | φεύγοντες ἀμύλλαις.



who set forth against our land by reason of the vexed claims of Polyneices; and, like shrill-screaming eagle, he flew over into our land, in snow-white pinion sheathed, with an armed throng, and with plumage of helms.

He paused above our dwellings; he ravened around our sevenfold portals with spears athirst for blood;

οἱ ἡγαγε· κεύς δ'. 116 εἰς γὰρ ὧς] ὧς is omitted by Hermann: εἰς by Blaydes, who places ὧς before γὰρ. 117 στὰς] πτάς K. L. Struve, Nauck (referring to Lobbeck *Phryn.* p. 255).—φονίαισιν MSS.: Schol. ταῖς τῶν φόνων ἐρώσαις λόγχαῖς, whence Bothe and Boeckh restored φονώσαισιν. In such a MS. as L, where φονίαισιν is thus divided between two verses, the corruption would have been easy. 118 λόγχαῖς] χηλαῖς Blaydes.—ἐπτάπυλον] ἐπταπύλῳ Semitelos.—στόμα] πόλισμ' Nauck.

descriptive verses should not be broken by a paroemiac before v. 116. No argument either way can be founded on v. 130 (where see n.), since, even if it were a paroemiac, that would not require a paroemiac here.—ἐπιδέπτα. The act. strong aor. ἐπτην (as if from ἐπτημι) occurs simple only in the *Batrachomyomachia* (210, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1307.

114 α. λευκῆς χιόνης πτ., 'a wing white as snow' (the white shield, see on 106); genitive of quality (or material), equiv. to an epithet: cp. *O. T.* 533 τῶν δόμων πρόσσωπον (a bold front): *El.* 19 ἄστρων εὐφρόνη (starry night): *Eur. Ph.* 1491 στολίδα...τροφᾶς (a luxurious robe): *id.* 1526 γάλακτος...μαστοῖς (milky breasts).—στεγανός, pass. here, 'covered'; but act. in *Aesch. Ag.* 358 στεγανὸν δίκτυον: cp. *Xen. Cyr.* 7. 1. 33 αἱ ἀσπίδες...στεγάζουσι τὰ σώματα.—δύλων...κορύθεσσι. The image of the eagle with white wings, which suited the Argive descent on Thebes, here passes into direct description of an invader who comes with many δπλα and κόρυθες,—the shield, spear, and helmet of heavy-armed troops. For the dat. in -εσσι cp. 976 χεῖρεσσι. ἱπποκόμοις, 'with horse-hair crest' (*Il.* 13. 132 ἰ. κόρυθες). For ξύν denoting what one wears or carries, cp. *O. T.* 207, *O. C.* 1258, *Al.* 30 πηδῶντα πείλα ξύν πεορράνῳ ἔλπει. There is no real difference here between μετά and ξύν: Donaldson refines too much in suggesting that μετά means merely 'by their sides,' while ξύν 'denotes a closer union' (i.e. 'on their heads').

117 α. In στὰς δ' ὑπὲρ μελάθρων there is a momentary return to the image of the flying eagle,—'having stayed his

flight above my dwellings,'—before swooping. The words do not mean that the Argive army was posted on hills around Thebes: the only hills available were to the N. of the town. The Ἰσμήνιος λόφος (*Paus.* 9. 10. 2), on which Donaldson places the Argives, was merely a low eminence close to one of the city gates. Thebes stood on a low spur of ground projecting southward, and overlooking the plain. Sophocles has elsewhere described the Argive besiegers, with topographical correctness, as having 'set their leaguer round the plain of Thebes' (*O. C.* 1312 τὸ Θήβης πεδὸν ἀμφεστᾶσι πάν). Struve's πτάς (a participle not found elsewhere except in composition with a preposition) seems improbable, and also less forcible.

The words φονώσαισιν ἀμφιχανών... λόγχαῖς once more merge the image of the eagle,—as at v. 115,—in literal description of a besieging army, save in so far as the figurative ἀμφιχανών suggests a monster opening its jaws. The word was perh. suggested by *Il.* 23. 79 ἐμὲ μὲν κήρ | ἀμφέχανε στυγερή (hath gaped for me—i.e. 'devoured me'). These transitions from clear imagery to language in which the figure is blurred by the thought of the object for which it stands, are thoroughly Sophoclean: cp. n. on *O. T.* 866.—φονώσαισιν: the word is not rare in later writers, but in classical Greek occurs only here and *Ph.* 1209 φονῆ, φονῆ νόος ἦδη. Cp. τομάω (*Al.* 582).—ἐπτάπυλον στόμα, prop. the access afforded by seven gates: fr. 701 Θήβας λέγεις μοι τὰς πύλας ἐπταστόμους (seven-mouthed as to its gates). Nauck changes στόμα to πόλισμ' to avoid hiatus: but cp. *O. T.* 1202 βασιλεὺς καλεῖ | ἐμὸς, n.

8 ἔβα, πρίν ποθ' ἄμετέρωκε 120

4 αἱμάτων γένυσιν πλησθῆναι τε καὶ στεφάνωμα πύργων

5 πευκάευνθ' Ἡφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη

6 πάταγος Ἀρεος, ἀντιπάλῳ δυσχείρωμα δράκοντος. 126

οὐστ. β. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους

ὑπερεχθαίρει, καὶ σφας ἐσιδὼν

πολλῷ ρεύματι προσνισσομένους, ἀφ' ὧν ὁ ἀντιπάλῳ

χρυσοῦ καναχῆς \*ὑπεροπλίας, — (dat. plur.) 130

122 πλησθῆναι καὶ MSS. A short syllable is wanting before καὶ, since the corresponding strophic words are Διρκαίων ὑπὲρ (v. 105). For καὶ, Triclinius gives τε καὶ: Blaydes νῶτ' ἢ (suggesting also σφε καὶ, γε or τι καὶ, and τό τε). Supposing the syllable to be common, Wolff writes καὶ πρίν: while, keeping the simple καὶ, Boeckh changes πλησθῆναι to ἐμπλησθῆναι, and Semitelos to πληρωθῆναι. Naber's γένυν (for γένυσιν) ἐμπλησθῆναι καὶ still leaves a syllable wanting.

126 ε. ἀντιπάλῳ—δράκοντι: L, with ου written above ω, and οσ above ι, by an early hand. I read ἀντιπάλῳ—δράκοντος. One of the later MSS. (V, 13th or 14th cent.) has ἀντιπάλῳ—δράκοντος, but prob. by accident: the rest agree with L, some (as A) having the correction, ου—οσ, written above.—δυσχέ-

120 ε. ἔβα, emphatic by place: cp. 46.—πρίν ποθ', 'or ever,' as Tr. 17.—αἱμάτων, streams of blood, as Aesch. Ag. 1293 αἱμάτων εὐθνησίμων | ἀπορρύντων (with ref. to one person). Soph. has the plur. only here: Aesch. and Eur. use it several times each, either in this sense, or as = 'deeds of bloodshed' (once as = 'slain persons,' αἵματα σύγγονα, Eur. Ph. 1503).—γένυσιν might be locative dat., 'in'; but seems rather instrumental, 'with.' After πλησθῆναι the missing short syllable is best supplied by τε (Triclinius). The constr. is, πρίν (αὐτός) τε πλησθῆναι, καὶ Ἡφαιστον στεφάνωμα πύργων ἐλεῖν. For τε irregularly placed, cp. O. T. 258 n.—στεφάνωμα: Eur. Ha. 910 (of Troy) ἀπὸ δὲ στεφάναν κέκαρσαι | πύργων: cp. n. on O. C. 15.—πευκάευνθ' Ἡφαιστον, the flame of pine-wood torches (Verg. Aen. 11. 786 *pineus ardor*). Cp. 1007, Il. 2. 426 σπλάγχνα δ' ἄρ' ἀμπελιντες ὑπείρχον Ἡφαιστοία.

124 ε. τοῖος, introducing the reason; O. C. 947 n.—ἐτάθη, lit. 'was made intense,' here suggesting both loud sound and keen strife. Cp. Il. 12. 436 ἐπὶ ἰσά μάχῃ τέτατο πτόλεμός τε: 23. 375 ἱπποισι τάθη δρόμος: Aesch. Pers. 574 τείρε δὲ δυσβαῖκτον | βοᾶτιν τάλαιναν αὐδάν.—πάταγος, clatter of arms (a word expressive of the sound), as distinguished from βοή, a human cry; cp. Her. 7. 211 οἱ δὲ βάρβαροι ὁρέοντες φεύγοντας βοῇ τε καὶ πατάγῳ ἐπήσαν. The Argives began to

retreat in the night: at dawn, the Thebans made a sally in pursuit of them, and turned the retreat into a rout.

ἀντιπάλῳ δυσχείρωμα δράκοντος, a thing hard to vanquish for him who was struggling against the (Theban) dragon, —i.e. for the Argive eagle. The two readings between which the MSS. fluctuate, viz., ἀντιπάλῳ...δράκοντι and ἀντιπάλῳ...δράκοντος, arose, I feel sure, from ἀντιπάλῳ...δράκοντος (V has ἀντιπάλῳ...δράκοντος). For the gen. after this adj., cp. Pind. O. 8. 94 μένος γήραος ἀντίπαλον, a spirit that wrestles with old age: Eur. Alc. 922 ὁμεραῖον γῶος ἀντίπαλος, wails contending with marriage-songs.

The interpretation of the passage turns primarily on two points.

(1) The δράκων certainly means the Thebans,—the σκαρτοὶ (O. C. 1534) sprung from the dragon's teeth sown by Cadmus, and thence called δρακοντογενεῖς (schol.), Ovid's *anguigenae* (Met. 3. 531): cp. 1125 ἐπὶ σκορῷ δράκοντος. Poetry often represented a struggle between an eagle and a dragon or snake (δράκων could mean either, the 'dragon' being conceived as a sort of huge python); as Il. 12. 201, Hor. Od. 4. 4. 11.

(2) The δύσ in δυσχείρωμα must refer to difficulty experienced by the vanquished Argives, not by the victorious Thebans. The word must mean, then, 'a thing hard to overcome,' not, 'a victory won with diffi-

ie went hence, or ever his jaws were glutted with our gore,  
e Fire-god's pine-fed flame had seized our crown of towers.  
erce was the noise of battle raised behind him, a thing too  
for him to conquer, as he wrestled with his dragon foe.

or Zeus utterly abhors the boasts of a proud tongue; and  
he beheld them coming on in a great stream, in the haughty  
pride of clanging gold,

2nd ana-  
paestic  
system.

Keeping ἀντιπάλω—δράκοντι, Blaydes conject. δυσχείρωτα: M. Schmidt, δοῦν  
ia. Reading ἀντιπάλου . . δράκοντος, Herwerden conject. σνσπειραμα, Gleditsch  
ραμα. 128 εἰσιδὼν L, ἐσιδὼν r: ἐπιδὼν conject. Nauck. 129 πολλῶ  
ῖ] ρεύματι πολλῶ Blaydes.—προσνισσομένου L (the fut. part., cp. Eusth. 1288.  
προσνισσομένου r. 130 χρυσοῦ καναχῆς ὑπεροπτίας L (with ὑπερόπτας  
a above by an early hand): ὑπεροπτείας and ὑπερόπτα r. Dorville conject. ὑπερο-  
Vauvilliers, ὑπεροπτείας, which is now received by several edd.—Other con-  
s are: Emper, καναχῇ θ' ὑπερόπτας (others, καναχῆς with ὑπερόπτας or -ης, or  
τα as adv.): Donaldson, καναχῇ θ' ὑπερόπλους: Boeckh, καναχῆς ὑπεροπτείας:

So δυσχείρωτος is 'hard to subdue'  
7. 9), as ἀχείρωτος is 'unsubdued'  
. 6. 10), and εὐχείρωτος 'easy to sub-  
Zen. *Hellen.* 5. 3. 4). Cp. δυσπάλαι-  
νσπάλαιμος, δύσμαχος, etc., used with  
al irony to express the irresistible.  
T. 560 θανάσιμον χεῖρωμα is a deed  
dly violence: in Aesch. *Tk.* 1022  
ῶα χεῖρώματα are works of the  
in mound-making. In itself, δυσ-  
a might mean 'a thing achieved  
difficulty'; but here the irony is  
'pointed against the routed Argives:  
et does not mean that the Thebans  
ith difficulty. Thus δυσχείρωμα is  
he opposite of what Aesch. calls  
ἐς χεῖρωμα, a thing easily sub-  
Ag. 1326 δοῦλης θανούσης, εὐμα-  
χεῖρωματος. The Theban πάταγος  
was a thing which the Argives  
not overcome.  
se who read ἀντιπάλω...δράκοντι  
n either (a) 'a hard-won victory for  
agon foe': but this gives a wrong  
to δυσχείρωμα: or (b) join the dat.  
πᾶθῃ: 'a din was raised by the  
i ioe (cp. *Il.* 22. 55 'Ἀχιλλῆϊ δαμασ-  
a thing hard (for the Argive) to  
e.' But δυσχείρωμα, placed as it  
not be thus dissociated from the  
ἀντιπ. δράκοντι and mentally re-  
to another dat. which is left to be  
stood.

se who read ἀντιπάλου...δράκοντος  
stand (a) a thing on the part of  
agon foe which was hard (for the  
:) to overcome; i.e. 'an irresistible  
of the dragon foe.' But such a

construction of δυσχείρωμα with the gen.  
seems impossible, esp. when there is no  
dat. to help it out. Or (b) 'a hard-won  
victory of the dragon foe'; which gives  
a wrong sense to δυσχείρωμα.—The form  
of the word is in one respect unique.  
Every similar neuter noun compounded  
with δυσ is from a verb so compounded:  
as δυσέρρημα, δυσήμερημα, δυσπράγημα,  
δυσσέβημα, δυστύχημα, δυσφήμημα, δυσ-  
χέραςμα, δυσχρήστημα, δυσώπημα. But  
there is no such verb as δυσχειρόω, 'to  
subdue with difficulty.' The noun has  
been boldly coined to express δυσχείρωτον  
πράγμα.

127 π. μεγάλης: 1350 μεγάλοι...  
λόγοι: Plato *Phaed.* 95 B μὴ μέγα λέγε:  
Verg. *Aen.* 10. 547 *Dixerat ille aliquid*  
*magnum.*—ρεύματι: Aesch. *Pers.* 88  
μεγάλῳ ρεύματι φωτῶν (so *ib.* 412 ρεύμα  
Περσικοῦ στρατοῦ). Eur. *I. T.* 1437 παῦ-  
σαι διώκων ρεύμα τ' ἐξορμῶν στρατοῦ. The  
transposition ρεύματι πολλῶ is unneces-  
sary. In the same dipodia an anapaest  
must not precede a dactyl, nor a dactyl  
an anapaest; but a spondee can be fol-  
lowed by a dactyl, as *O. C.* 146 δηλῶ δ'.  
οὐ γὰρ ἂν ᾧδ' ἄλλοις.

130 χρυσοῦ καναχῆς ὑπεροπτείας, 'in  
the haughty pride of clanging gold.'  
ὑπεροπτείας seems a certain correction of  
ὑπεροπτίας (see cr. n.), and has justly  
won its way with recent edd. The word  
is fitting, since ὑπεροπτεία is prop. 'over-  
weening confidence in arms'; and Soph.  
has used the epic plur. with the epic ἱ  
*Il.* 1. 205 ἧς ὑπεροπλήησι: so too Theocr.  
ἱ, 25. 138 σθένει ᾧ | ἡδ' ὑπεροπλήη Φαέθων

παλτῷ ρίπτει πυρὶ [βαλβίδων βακχεμένων]  
ἐπ' ἄκρων ἤδη  
νίκην ὀρμώντι ἀλαλάξαι...

στρ. β. -ἀντιτύπα δ' ἐπὶ γὰρ πέσε τανταλωθεὶς  
2 πυρφόρος, ὅς τότε μαινομένα ξύν ὀρμῇ  
3 βακχεῶν ἐπέπνει  
4 ῥιπαῖς ἐχθίστων ἀνέμων.  
5 εἶχε δ' ἄλλα τα μέν,  
6 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας Ἄρης

Hartung, *καναχῆς ὑπερφανίας*.

134 ἀντίτυπα L, which a later hand wished to make into ἀντιτύπος (not ἀντίτυπος, as the accent shows). The later MSS. read with L, except those which have the conject. of Triclinius, ἀντίτυπος. Porson restored ἀντιτύπος. Bergk and Wieseler conject. ἀντιτύπας (cp. ἐντυπᾶς). 135 εἶχε δ' ἄλλαι τὰ μὲν ἄλλαι τὰ δ' ἐπ' ἄλλοις | L. The first hand wrote ἄλλα—ἄλλα: the first corrector added ι to each. The word μέν is represented by μ in an erasure, with < above it.

Χ Ε Π Ι Ν Ω Μ Ω - to arrepten; clastic

μέγας. In post-Homeric poetry ὑπερ-σπλος is a freq. epith. of overweening strength (ἡνορέη, βίη, ἡβή, etc.).—Other readings are:—(1) χρυσοῦ *καναχῇ* ὁ ὑπερόπτας, 'and haughty in the clang of gold.' This involves an improbable change; the subst. ὑπερόπτης, too, is unsuitable here, and cannot be defended by Theocr. 22. 58 πρὸς πάντα παλίγκτος ἢδ' ὑπερόπτης. Wecklein, reading ὑπερόπτας, keeps *καναχῆς* in the sense, 'hoffärtig auf'; but a genit. after ὑπερόπτης could not denote that in which one takes pride. (2) χρυσοῦ *καναχῆς* ὑπερόπτης, or -όπτα, i.e., 'Zeus, a despiser of the clang of gold.' (3) χρυσοῦ *καναχῆς* ὑπέροπτα, adv. neut. plur. (as O. T. 883), 'advancing haughtily in a great stream of clanging gold.' But the adv. comes weakly at the end, and χρυσοῦ κ. is harshly joined with π. *ρέματι*.—Aesch., too, gives prominence to *gold* in picturing the Argive chiefs: Capaneus has golden letters on his shield (Th. 434), Polyneices has the image of a warrior in golden armour, with a golden legend (644, 660).—*καναχῆς*, of metal, as Il. 16. 105 πῆλξ βαλ-λομένη *καναχῇ* ἔχε.

131 *ἔ* παλτῷ πυρὶ, i.e. with the thunderbolt which Zeus brandishes in his hand before hurling it: Ar. Av. 1714 πάλ-λων κεραυνόν, πτεροφόρον Διὸς βέλος.—*βαλβίδων ἐπ' ἄκρων*, at his topmost goal, i.e. at his goal on the top of our walls. *ἄκρων* might mean merely 'uttermost,' but is rather associated in the poet's mind with the object meant by

*βαλβίδων*. In Eur. Ph. 1180 Capaneus is struck by Zeus at the moment that he is surmounting the γείσα τεχνέων, the coping of the walls. The *βαλβίδες* were the posts, to which a rope was attached, marking the point from which runners in the double foot-race (δίαυλος) set out, and to which they returned: hence both starting-point and goal.—*ὀρμώντα*: for the partic. as subst., without either art. or τις, cp. El. 697 δύναιτ' ἂν οὐδ' ἂν ἰσχύων φύγειν: Plat. Gorg. 498 A ΚΑΛ. εἶδον. ΣΩ. τί δέ; νοῦν ἔχοντα λυπούμενον καὶ χαίροντα; The name of Capaneus could be left unmentioned, since the story was so famous. No leader of the Argive host, except Polyneices, is named in this play. The attack of Capaneus was said to have been made at the Ἥλεκτραι πύλαι on the s. side of Thebes (Aesch. Th. 423, Paus. 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—*νίκην*, cogn. acc. with ἀλαλάξαι, to raise the cry ἀλαλαί for victory: Ar. Av. 1763 ἀλαλαί, ἡ παῖων, | τήνελλα καλλίδικος.

134 ἀντιτύπη, restored by Porson (Adv. p. 169) for ἀντίτυπα, is certainly right. Adjectives in *ος*, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιέλιση, ἀμφιρότη, ἀντιθέη (Od. 13. 378), ἀμφιβρότη (Il. 2. 389), ὑποδείη (Il. 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐναλία as well as ἡ ἐνάλιος, ἡ ἐννυχία as well as ἡ ἐννύχιος,

he smote with brandished fire one who was now hasting to shout victory at his goal upon our ramparts.

Swung down, he fell on the earth with a crash, torch in hand, and he who so lately, in the frenzy of the mad onset, was raging against us with the blasts of his tempestuous hate. But those threats fared not as he hoped; and to other foes the mighty War-god dispensed their several dooms, dealing havoc around,

The scribe had written τὰ δ' ἄλλα (his eye running on to τὰ δ' ἄλλοις): then, on perceiving the error, he deleted δ', but, in the narrow space between τὰ and ἄλλα, could not write μὲν at full length. With regard to the last word of the v., Campbell thinks that the first hand wrote ἄλλουσι, and that the corrector made this into ἄλλοις: but I doubt whether the ι was ever υ.—The only noteworthy variation in the later mss. is that, instead of L's second ἄλλαι, V has δεινὰ, prob. a grammarian's conjecture.—For

As regards the sense, ἀντίτυπος was regularly used of hard surfaces, which, as it were, *repel* that which strikes them (for the accent ἀντίτυπος, not ἀντιτύπος, though the sense is act., see on O. T. 460). Arist. *Probl.* 5. 40 οἱ... ἐν ἀντιτύποις περιπατοῖ. Lucian *Amor.* 13 τὴν ἀντίτυπον οὕτω καὶ καρτερὰν τοῦ λίθου φύσιν. So, fig., Plat. *Crat.* 420 D τὸ... ἀναγκαῖον καὶ ἀντίτυπον, what is necessary, and what *resists* us.—τὰνταλῶθεις, 'swung,' that is, sent flying through the air from the edge of the wall on which he was just setting foot. The word expresses the force with which the thunderbolt struck him, just as ἀντιτύπη expresses the crash when he struck earth. This form of the verb occurs only here. Arist. uses both ταλαντεύομαι (pass.) and ταλαντεύω (act. intr.) as 'to sway to and fro.' The Schol., explaining by διασεισθεῖς (i.e. 'with a rude shock,' which is substantially right) quotes Anacreon 78 [ἐν] μελαμφύλλῳ δάφνῳ χλωρῷ τ' ἐλαίῳ τὰνταλίζει (where the subject was perh. a god, or the wind).

188 π. πυρφόρος, 'torch in hand': so of Prometheus (O. C. 55, where see n.) and Artemis (O. T. 207). Aesch. *Th.* 433 φλέγει δὲ λαμπρὰ διὰ χειρῶν ὠπλισμένη | χρυσοῖς δὲ φωνεῖ γράμμασιν, πρήσῳ πόλιν.—βακχεύων: so oft. Eur. as *H. F.* 898 Δύσσα βακχεύσει: but this is the only place where Soph. connects *evil* frenzy with the name of a god whom this same Ode invokes (154).—ῥιπαῖς...ἀνέμων. Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For ῥιπαί, 'blasts,' cp. 929 and O. C. 1248 n. So Aesch. *Th.* 63 πρὶν καταγίγαι πνοῆς | Ἄρεως.

188 π. εἶχε δ' ἄλλῃ τὰ μὲν, 'but

those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): ἄλλα δ' ἐπ' ἄλλοις μέγας Ἄρης ἐπενώμα, 'while to others great Ares assigned various dooms,' etc. The poet has described how Zeus smote the most formidable foe. As to the other Argive chiefs, he briefly adds that Ares struck them down by various deaths: i.e. they perished, not by a stroke from heaven, but in the course of battle. In L's reading, εἶχε δ' ἄλλαι τὰ μὲν ἄλλαι τὰ δ' ἐπ' ἄλλοις, one cause of corruption has evidently been a confusion between alternative modes of expressing 'some' and 'other,' viz. (1) by doubled ἄλλος, (2) by τὰ μὲν, τὰ δέ. It is in favour of our reading (Erfurdt's) that it helps to account for this, since it supposes that τὰ μὲν was answered by ἄλλα δέ. Cp. O. C. 1671 οὐ τὸ μὲν, ἄλλο δὲ μή: *Il.* 6. 147 τὰ μὲν τ' ἀνεμος χαμάδις χέει, ἄλλα δὲ θ' ὕλη | τηλεθώσα φύει. It is immaterial that, here, τὰ μὲν means, not, 'some things,' but, 'those things'; since the latter is its first sense also where we render it by 'some.' Further, with regard to ἄλλα, remark that this form of adverb is used elsewhere also in ref. to the course ordained by gods or fate: O. C. 1443 ταῦτα δ' ἐν τῷ δαίμονι, | καὶ τῇδε φύται χἀτέρῃ: Aesch. *P.* V. 511 οὐ ταῦτα ταύτῃ μοῖρᾳ πῶ τελεσφόρος | κρᾶναι πέπρωται. For other proposed readings, see Appendix.—ἐπενώμα: Aesch. *Eum.* 310 λάχῃ τὰ κατ' ἀνθρώπους | ὥς ἐπινωμᾷ στάσις ἀμά, apportions.—στυφελίζων (στυφελός, 'firm,' στύφω, to compress), 'striking heavily': *Il.* 1. 581 ἐξ ἐδέων στυφελίζαι.



7 δεξιόσειρος. *chariot working ally* (lit. *right-hand trace*) 140

σουστ. γ'. ἐπὰ <sup>car</sup> λοχαγοὶ γὰρ ἐφ' ἐπὰ πύλας  
ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον  
Ζηνὶ τροπαίῳ πάγχαλκα τέλη, *the brass harness*  
πλήν τοῖν στυγεροῖν, ὦ πατὴρ ἐνὸς  
μητρός τε μιᾶς φύντε καθ' αὐτοῖν 145  
*power* -δικρατέϊς λόγῃσιν στήσαντ' ἔχον  
κοινού θανάτου μέρος ἄμφω.

ἀντ. β'. ἀλλὰ γὰρ ἃ μεγαλῶνυμος ἦλθε Νίκα

emendations, see Appendix. 140 In L the first σ of δεξιόσειρος has been altered from χ either by the first hand itself or by the first corrector. The latter has written in the right-hand margin, ὁ γενναῖος· οἱ γὰρ ἰσχυροὶ ἵπποι εἰς τὴν δεξιὰν σείραν ζεύγνυνται

δεξιόσειρος, 'right-hand trace-horse,' here means a vigorous ally, who does more than his own share of the work. Ares has brought the Theban chariot victoriously through the crisis of the race against its Argive rival. In the four-horse chariot-race the four horses were harnessed abreast: the two in the middle were under the yoke (σύγιοι), being called ὁ μέσος δεξιός and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122): the two outside horses drew in traces (σειραῖοι). The chariot went down the right-hand side of the course, turned sharply from right to left at the distance-post (καμπτήρ, νύσσα), and came back down the left side. Hence, at the turning-point, the right-hand trace-horse had most work to do; and the best horse was put in that place. Cp. *El.* 721 (at the turning-post) δεξιὸν τ' ἀνέις | σειραῖον ἵππον εἶργε τὸν προσκείμενον. Xen. *Sympr.* 4. 6 ἀματληατοῦντα δεῖ ἐγγὺς μὲν τῆς στήλης κάμψαι, quoting from *Il.* 23. 336 the precept τὸν δεξιὸν ἵππον | κένσαι ὁμοκλήσαντ', εἰζαί τε οἱ ἡνία χερσίν. Cp. Aesch. *Ag.* 842 ζευχθεὶς ἔτοιμος ἦν ἐμοὶ σειραφόρος (said by Agam. of Odysseus): and cp. *ib.* 1640.—The old *v. l.* δεξιόχειρος, explained by the schol. γενναῖος καὶ παραδέξιος, is read by Musgrave, Hartung, and A. Pallis. Hartung renders it 'der Starke,'—understanding it as 'the strong and deft striker.' Neither δεξιόχειρος nor δεξιόχειρ seems to occur, though ἀριστερόχειρ (left-handed) is found in late Greek.

141 π. ἐπὰ λοχαγοί. In *O. C.* 1313 ff. the list agrees with that of Aesch.,—

Amphiaraus, Tydeus, Eteoclus, Hippomedon, Capaneus, Parthenopaeus, Polyneices. (Adrastus, who escaped, is not counted as one of the seven.) Capaneus, though not slain by human hand, is included, since he was vanquished. Amphiaraus, according to the legend which Soph. recognises in *El.* 837, was swallowed up by the earth, but seems here to be reckoned among those who fell in fight (cp. n. on *O. C.* 1313).—ἴσοι πρὸς ἴσους, instead of saying simply πρὸς ἐπτά,—a common idiom: Eur. *Ph.* 750 ἴσους ἴσοις πολεμίοισιν ἀντιθεῖς: Her. 1. 2 ἴσα πρὸς ἴσα: 9. 48 ἴσοι πρὸς ἴσους: Plat. *Legg.* 774C ἴσα ἀντὶ ἴσων.

Ζηνὶ τροπαίῳ, to Zeus who makes a τροπή, or rout, of enemies. Eur. *El.* 671 ὦ Ζεῦ πατρώε καὶ τροπαῖ' ἐχθρῶν ἐμῶν. So he is invoked after a victory, Her. 867. (In *Tr.* 303 ὦ Ζεῦ τροπαίε is usu. taken as ἀποτροπαίε, 'averting.') In his relation to war, Zeus was worshipped also as Ἀγήτωρ (esp. at Sparta), Ἀρείος (at Olympia, etc.), Στράτιος, Χρυσάωρ (in Caria), Στήσιος or Ἐπιστάσιος (the Roman *stator*, stay of flight).—πάγχαλκα τέλη, 'tributes of panoplies,' as *Tr.* 238 Heracles dedicates βωμόν τέλη τ' ἔγκαρπα Κρηναῖω Διὶ, *i.e.* 'dues of fruits,'—alluding to the τέμενος of which the produce was given to the god (*ib.* 754). Not, (1) 'complete suits of armour': nor (2) ὀπλιτικὰ τάγματα, 'troops of warriors,' as Eustath. took it (p. 686. 16), led perh. by Aesch. *Pers.* 47 θίρρημά τε καὶ τρίρρημα τέλη.—It was the ordinary practice to set up a τρό-

a mighty helper at our need.

For seven captains at seven gates, matched against seven, <sup>3rd ana-</sup> left the tribute of their panoplies to Zeus who turns the battle; <sup>paestic system.</sup> save those two of cruel fate, who, born of one sire and one mother, set against each other their twain conquering spears, and are sharers in a common death.

But since Victory of glorious name hath come to us, <sup>2nd anti-strophe.</sup>

τοῦ ἄρματος. Another schol., in the left-hand marg., has δεξιόχειρος in its lemma, and explains both readings. The later MSS. have δεξιόσειρος. Blaydes conject. δεξιόγυιος.

παῖον (old Att. τροπαῖον) after a victory, on the spot where it had been won, or, in the case of a sea-fight, on the nearest land (Thuc. 2. 92). Such a trophy ordinarily consisted of shields, helmets, and weapons, conspicuously displayed on wooden supports, and dedicated, with an inscription, to a deity. Cp. Eur. *Ph.* 1473 (of the Thebans after the victory) οἱ μὲν Διὸς τροπαῖον ἵστασαν βρέτας (i.e. a wooden image of Zeus Τροπαῖος), | οἱ δ' ἀσπίδας σὺλῶντες Ἀργείων νεκρῶν | σκυλεύματ' εἰσω τειχέων ἐπέμπομεν. Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. *Ag.* 577, *Th.* 276).

144 ff. πλὴν τ. στυγεροῖν, 'wretched' (as *Ph.* 166): not, 'hateful,' nor, 'filled with hate.' Of the seven Argive leaders, Polyneices was the only one who could not properly be said to have been vanquished, since he was not more vanquished than victorious. But, in excepting him, the poet associates him with the brother who was his victim as well as his conqueror. Thus ἐπτά...ἐλεπον..., πλὴν τοῦ στυγεροῦ, is a lax way of saying, 'defeat befell each of the seven Argive leaders, except in the case of the two brothers,'—in which an Argive leader and a Theban leader slew each other.—πατρός, etc., gen. of origin (38).—καθ' αὐτοῖν=κατ' ἀλλήλοιον. Cp. Dem. or. 40 § 29 ὡς ἂν ἐν αὐτοῖς διενεχθῶσι γυνή καὶ ἀνὴρ. Plat. *Prot.* 347 D λέγοντάς τε καὶ ἀκούοντας ἐν μέρει ἑαυτῶν.—δικρατεῖς λόγχας, two spears, each of which was victorious over the wielder of the other. So *Ai.* 251 δικρατεῖς Ἀτρεΐδαι, two Atreidae, each of whom is a king. That is, δικρατεῖς is equiv. to two distinct epithets (δύο and κρατούσαι): cp. *O. C.* 1055 δι-

στόλους...ἀδελφάς, two journeying sisters: *ib.* 17 πυκνόπτεροι=many, and feathered (n.): see *O. T.* 846 n.—στήσαντε, having set in position, levelled, against each other. The Homeric δόρυ was chiefly a missile; here the λόγχη is used for thrusting.

148 f. ἀλλὰ γάρ, like ἀλλ' οὐ γάρ (*O. C.* 988 n.), can be used with or without an ellipse. Here there is no ellipse, since ἐπέλθωμεν follows (153), and γάρ, introducing the reason given by ἦλθε, = 'since.' Below, 155, there is an ellipse, —'But (let us cease), for Creon comes'; where γάρ might be rendered 'indeed.' —μεγαλῶνυμος: schol. ἡ μεγάλην περιποιούσα δόξαν: the personified Nikè is 'of great name,' because victory is glorious.—πολυαρμάτω implies warlike renown, as well as wealth and splendour (cp. 845). Already in *Il.* 4. 391 the Cadmeans are 'urgers of horses' (κέντορες ἵππων): so *Scut. Herc.* 24 Βοιωτοὶ πλῆξιπποι: Pindar *Ol.* 6. 85 has πλάξιππον...Θήβαν, *Isthm.* 7. 20 φιλαρμάτου πόλιος (as elsewhere χρυσάρματος, εὐάρματος). Critias, speaking of the inventions for which various cities were famous, says (fr. 1. 10) Θήβη δ' ἄρματ' ἔντα διφρον συνεπήξατο πρώτη.—ἀντιχαρεῖσα, with gladness responsive to that of Thebè. The goddess Nikè has come to meet the victors, and their joy is reflected in her radiant smile. (We can imagine her descending towards them from the sky, like the winged Nikè of Paeonius found at Olympia.) The doubts which have been felt as to ἀντιχαρεῖσα disappear if it is observed that χαρεῖσα here refers to the outward manifestation of joy, not merely to the feeling in the mind. Thus ἀντὶ expresses the answer of smile to

# ΣΟΦΟΚΛΕΟΥΣ

rejoicing in answer to fully armed Thebes

2 τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,

3 ἐκ μὲν δὴ πολέμων

150

4 τῶν νῦν θέσθαι λησμοσύναν, the forgetfulness

5 θεῶν δὲ ναοὺς χοροῖς

6 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων

oh Bacch. of Thebes who did that

7 Βάκχιος ἄρχοι.

you begin to shake the

155 ground

ἀλλ' ὁδε γὰρ δὴ βασιλεὺς χώρας,

Κρέων ὁ Μενουκῆως, σ-νεοχμὸς

νεαραῖσι θεῶν ἐπὶ συντυχίαις

χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω,

ὅτι σύγκλητον τήνδε γερόντων

160

προϋθετο λέσχην,

you were coming

his  
the 160

149 ἀντιχαρεῖσα] M. Schmidt conject. ἀρτι φανεῖσα, which Nauck adopts. Blaydes, ἀρτι χαρεῖσα. 151 θέσθε L. The second ε has been made either from ω (as Dübner thinks), or from αι (as Campbell). Almost all the later MSS. (including A) have θέσθε: but one (V) has θέσθαι, with ε written above. Hense conject. πᾶς νῦν θέσθω: Nauck, χρή νῦν θέσθαι.—λησμοσύνην L, -αν Brunck. 153 παννύχιος L: παννυχίος r.—

smile, as in ἀντιλάμπω of light to light, or in ἀντιφθέγγομαι of sound to sound. I do not take ἀντί here to mean *merely* 'over against,' as when Pind. *Ol.* 3. 19 says ἡδὴ γὰρ αὐτῷ... | ...ὀφθαλμὸν ἀντέφλεξε Μῆνα, the (mid-month) moon showed the light of her eye over against him.—Not (1) *ισον αὐτῇ χαρεῖσα* (schol.), i.e. merely, 'rejoicing as Thebes does,' which extenuates ἀντιχαρεῖσα into συγχαρεῖσα. Nor (2) ἀντὶ τῶν κακῶν χαρεῖσα, i.e. rejoicing in requital of past troubles.

150 π. ἐκ...πολέμων τῶν νῦν, 'after the recent wars.' For ἐκ, cp. *Ph.* 271 ἐκ πολλοῦ σάλου | εὐδοντ', sleeping, after long tossing on the sea. For νῦν referring to the recent past (= 'just now'), cp. Dem. or. 18 § 13 ἡλικά νῦν ἐτραγώδει καὶ διετῆι: Xen. *An.* 7. 1. 26 ἀναμνησθέντας τὰ νῦν ἡδὴ γεγενημένα (i.e. the events of the Peloponnesian war, which had ended four years before).—θέσθαι (L), as infin. for imperative (*O. C.* 481 n.), has a certain solemnity which seems to make it better here than θέσθε, though the latter is not excluded by ἐπέλθωμεν. The last syll. of θέσθαι answers to the second of ἐχθίστων in 137; each is an 'irrational' syllable (- for -): see *Metr. Anal.*—θεῶν, monosyll. by synizesis (*O. C.* 964 n.).—παννυχίος, since a παννυχίς was esp. grateful to the city's tutelary god Dionysus (1147), whose rites are νύκτωρ τὰ πολλὰ

(Eur. *Bacch.* 486).—ὁ Θήβας (gen. sing.) ἐλελίχθων, = ὁ τὴν Θήβης χθόνα ἐλελίσων, shaking the ground of Thebes (with his dances): for the objective gen., cp. *O. C.* 333 λόγων αὐτάγγελος.—Βάκχιος = Βάκχος, as Eur. *Bacch.* 225 τὴν δ' Ἀφροδίτην πρόσθ' ἔγειν τοῦ Βακχίου, and oft.—ἄρχοι sc. τῆς χορείας (schol.). Cp. 1146.

155 π. ἀλλὰ...γάρ: see on 148.—Κρέων, monosyll. by synizesis, as πλέων *Od.* 1. 183; in Aesch. *Ag.* 1493 ἐκπνέων is a spondee. Cp. *O. C.* 1073 'Ρέας, a monosyll.—Μενουκῆως, = --, as *O. C.* 1003 Θησέως (--), and so oft.—νεοχμὸς νεαραῖσι. Neither adj. is suspicious; new events have made a new ruler; and the doubled adj. is quite in the poet's manner. Cp. 1266 νέος νέφ' ἐν μύρῳ: *Al.* 735 νέας | βουλὰς νέοισιν ἐγκαταφεύξας τρόποις: *O. C.* 475 οἷός...νεαῖς νεοπόκι μαλλῶ: *ib.* 1259 γέρον γέροντι συγκατῶ κηκεν πῖνος: *Tr.* 613 καινῷ καινὸν ἐν πεπλώματι, etc. Though νεαρός usu. = 'young,' it occurs also in the sense of 'novel,' as in Pindar's νεαρά ἐξευρεῖν (*N.* 8. 20). Three views of the metre have been taken. (1) That v. 156 should be enlarged to a dimeter by supplying one anapaest or its equivalent. (2) That v. 156 should be reduced to a monometer by omitting νεοχμὸς or Μενουκῆως. (3) That both v. 156 and v. 160 should be made dimeters by supplying three anapaests or

with joy responsive to the joy of Thebè whose chariots are many, let us enjoy forgetfulness after the late wars, and visit all the temples of the gods with night-long dance and song; and may Bacchus be our leader, whose dancing shakes the land of Thebè.

But lo, the king of the land comes yonder, Creon, son of Menoeceus, our new ruler by the new fortunes that the gods have given; what counsel is he pondering, that he hath proposed this special conference of elders,

ἐλελίζων L, with γρ. ἐλελίζθων written above by S: ἐλελίζθων r. The Aldine has ἐλελίζων, which Heath, Vauvilliers, and Brunck preferred: but nearly all later edd. read ἐλελίζθων. Musgrave conject. ἐλελίζθεις (as='invoked with cries').

154 βακχείος MSS.: Βάκχιος Bothe.

156 ε. κρέων δ' μενοικέος νεοχμός | νεα-  
ραῖσι θεῶν ἐπὶ συντυχίαις | MSS.

159 ἐρέσσω] ἐλίσσω Johnson.

their equivalents. See Appendix I prefer the first of these views. An anapaest or spondee, meaning 'ruler,' has probably dropped out before νεοχμός. Seyffert's κρέων is at first sight attractive, as accounting for its own disappearance; but, since it is the same word as Κρέων—which had an epic form Κρείων, as conversely Pind. and Aesch. use κρέων—this would be rather a feeble pun than a strong παρήχσις. Either ἀρχων or ταγός is possible.—θεῶν...συντυχίαις, fortunes sent by the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. *Ph.* 1116 πτόμος...δαιμόνων: Eur. *Aeol.* fr. 37 τὰς δὲ δαιμόνων τύχας | δοτὶς φέρεי κάλλιστ', ἀνὴρ οὗτος σοφός. (In *O. T.* 34 δαιμόνων συναλλαγὰς is different.) ἐπὶ συντυχίαις means that the fortunes are the conditions which have made Creon king: this ἐπὶ with dat. of attendant circumstance sometimes=our 'in,' as *O. C.* 1268 ἐπ' ἐργοῖς πᾶσι (n.), sometimes 'for,' as Ar. *Eg.* 406 πῶν ἐπὶ συμφοραῖς (i.e. to celebrate them), cp. *El.* 1230: here we could say, 'under the new dispensations of the gods.' (Distinguish 88 ἐπὶ ψυχροῖσι as 'for' in the sense 'with a view to'.)

158 ε. μήτην ἐρέσσω, *consilium animo volutans*, 'turning it over' busily in the mind. ἐρέσσω, to ply the oar, is fig. said of putting a thing in lively motion, as Eur. *I. A.* 139 ἐρέσσω σὸν πόδα. Then also of activity in speech, as *Al.* 251 ἐρέσσονται ἀπειλάς, 'they ply threats' (utter them repeatedly and loudly): or, as here, in thought. Cp. 231.—(Νοεῖ, 'speeding his counsel hitherward,' i.e. coming to disclose it: ἀπολύειν, i.e.

patefacturus,' Ellendt.)—σύγκλητον, specially convoked;—implying that there were other and regularly appointed seasons at which the king met the γέροντες in council. At Athens four meetings of the ἐκκλησία were regularly held in each πρυτανεία (a period of 35 or 36 days): these were κυρίαί (though the term may once have been restricted to the first of them), or νόμιμοι. An extraordinary meeting was σύγκλητος or κατάκλητος. Pollux 8. 116 σύγκλητος ἐκκλησία ἦν ἐξαίφνης ἐποιοῦν μέγιστος χρεῖας ἐπιταβούσης· ἐκαλεῖτο δὲ καὶ κατάκλησία, ὅτι καὶ τοὺς ἐκ τῶν ἀγρῶν κατεκάλουν (downtown to the asty). Arist. *Pol.* 3. 1. 10 ἐνταῦθα γὰρ οὐκ ἔστι δῆμος, οὐδ' ἐκκλησίαν νομίζουσιν ἀλλὰ συγκλήτους: 'in some States there is no popular body, and they have no regular assembly, but only meetings on special occasions.' σύγκλητος is one of those words which, though a technical term at Athens, could still be used by Attic poets without any prosaic local allusion being felt,—just as they used πρύτανις, ἐπιστάτης, ἀρχων, ψήφισμα, etc.—προϋθετο is another example. The presidents of the ecclesia were said γνῶμας προθεῖναι when they invited a discussion. Thuc. 6. 14 ὃ πρύτανι...γνῶμας προτίθει αἰθῆς Ἀθηναίσις, 'lay the question again before the assembly.' *Id.* 3. 42 τοὺς προθέντας τὴν διαγνώμην. Cp. Xen. *Mem.* 4. 2. 3 τῆς πόλεως λόγον περὶ τινος προτιθέσης. Lucian *Menipp.* 19 has προϋθεσαν οἱ πρυτάνεις ἐκκλησίαν, 'gave notice of': but for this the usual phrase was that of Aeschin. or. 2 § 60 προγοράψαι τοὺς πρυτάνεις ἐκκλησίας δύο. Here, λίσχην is

κοινῶ κηρύγματι πέμψας;

## ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ  
πολλῶ σάλῳ σείσαντες ὥρθωσαν πάλιν.  
ὕμᾱς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα  
ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖον  
σέβοντας εἰδῶς εὖ θρόνων αἰὲ κράτη,  
τοῦτ' αὖθις; ἥνικ' Οἰδίπους ὥρθου πόλιν,  
κάπει διώλετ', ἀμφὶ τοὺς κείνων ἔτι  
παῖδας μένοντας ἐμπέδοις φρονήμασιν.

165

162 πόλεω L (it was never πόλεος): πόλεος r. 167 τοῦτ'] εἰτ' Reisig.  
Wecklein suspects the loss of a verse after 167, such as τοῦτ'φ βεβαίους ὄντας

not the meeting, but the discussion which is to take place there: thus the poet's phrase, true to Attic usage, corresponds with γνώμας προθεῖναι rather than with ἐκκλησίαν προθεῖναι. Herod. uses λέσχη of a public discussion (9. 71): cp. O. C. 167. The midd. προὔθετο suggests Creon's personal interest in the question: the active would denote the mere act (see on 8 θεῖναι). Cp. 1249. προτιθεσθαι more oft. denotes what one proposes to oneself.—κοινῶ κ. πέμψας, lit. having sent (notice of the meeting) by means of a summons addressed to each of us. The κήρυγμα is the mandate which κήρυκες carried to each of the fifteen elders,—not, of course, a public proclamation: cp. 164. For the absolute πέμπω, cp. Thuc. 5. 43 πέμπει εὐθὺς ἐς Ἄργος ἰδίᾳ; and so oft. (Not, 'having sent for us,' μεταπεμψάμενος: cp. on 19.)

162—331 First ἐπεισόδιον. Creon, the new king, enters from the central door of the palace. Recognising the loyalty which the elders had shown to his predecessors, he expresses his own conception of the duty which a king owes to the State. He then announces the edict which, in accordance with that conception, he has published concerning the two brothers. The Chorus submissively acknowledge his right to do so, but express no approval. A guard now arrives (223), and announces that the king's edict has already been violated by an unknown hand, which has strewn dust upon the corpse of Polyneices. Creon dis-

misses him with threats of a dreadful death for him and for his fellows, if they fail to discover and produce the offender.

162—210 There is a general dramatic analogy between this speech and that of Oedipus in O. T. 216—275. In each case a Theban king addresses Theban elders, announcing a stern decree, adopted in reliance on his own wisdom, and promulgated with haughty consciousness of power; the elders receive the decree with a submissive deference under which we can perceive traces of misgiving; and as the drama proceeds, the elders become spectators of calamities occasioned by the decree, while its author turns to them for comfort.

162 H. τὰ μὲν δὴ πόλεος. . ὕμᾱς δ'. The perils of the war are now over; the affairs of civil government claim my next care; and I have therefore sent for you, the nearest supporters of my throne.—πόλεος occurs only here in Soph., but twice in the trimeters of Aesch. (Th. 218, Suppl. 344), and thrice in those of Eur. (Or. 897, El. 412, Ion 595). Eur. has also in trimeters δφέος (Bacch. 1027, 1331, Suppl. 703), and κόνεος (Cycl. 641). In Comedy we find ὕβρεος (Ar. Th. 465, Plut. 1044), and φύσεος (Vesp. 1282, 1458). Such forms, which metrical convenience recommended to Attic poets, must not be confounded with the Ionic genitives in ι, such as πόλιος. The gen. πόλεως, contracted from πόλεος, is used by Theogn. 776 etc.—πολλῶ σάλῳ σείσαντες. Cp. O. T. 22.

summoned by his general mandate?

*Enter CREON, from the central doors of the palace, in the garb of king; with two attendants.*

CR. Sirs, the vessel of our State, after being tossed on wild waves, hath once more been safely steadied by the gods: and ye, out of all the folk, have been called apart by my summons, because I knew, first of all, how true and constant was your reverence for the royal power of Laius; how, again, when Oedipus was ruler of our land, and when he had perished, your steadfast loyalty still upheld their children.

αὐ παραστάτας (*Ars Soph. em. 40*).

169 ἐμπέδοις] ἐμπέδους Reiske.

The image of the State as a ship dates in Greek literature from Alcaeus (whom Horace copied, *Carm. 1. 14*), fr. 18. The ship of Alcaeus is labouring in the trough of a wild sea,—water is coming in,—the sail is torn,—the anchor will not hold: νῆϊ φορημέθῃ σὺν μελαίνῃ | χεῖμωνι μοχθεύντες μεγάλῃ μάλα, κ.τ.λ. It is only through Heracleides *Alleg. Homer. 5* that we know the meaning of Alcaeus to have been figurative and political. Aesch. often uses the image (*Th. 2, 62, 208* etc.). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest.—ἄρθωσαν, made upright, 'righted': but below 167, ὠρθον=was keeping straight: cp. on 83.

164 ζ. ἐκ πάντων, (chosen) out of all, δίχα αὖν. (with ἰκέσθαι) apart from them: cp. 656 πόλεως . . ἐκ πάσης μόνην, 1137 τὰν ἐκ πασῶν τιμῶν: *El. 1351* ὅν ποτ' ἐκ πολλῶν ἐγὼ | μόνον προσήυρον πιστόν. In other places, where δίχα is prep. with gen., we find it similarly connected with another expression of like purport, as *Ai. 749* ἐκ...κύκλου | . . μεταστάς οἷος Ἀτρεΐδων δίχα.—ἵσταί' ἰκέσθαι: lit., by means of messengers I caused you to set forth, so that you should come (expege. inf.): *Ph. 60* ὁ σ' ἐν λιταῖς στείλαντες ἐξ οἴκων μολεῖν. But στέλλεσθαι (midd.) 'to summon to oneself' (*O. T. 434*): cp. n. *O. T. 860*.—τοῦτο μὲν, answered by τοῦτ' αὖθις: see 61 n.—σέβοντας, like μένοντας (169), part. of the imperf., = ὅτι ἐσέβετε: so 1192: *O. T. 835* τοῦ παρόντος (n.): and cp. on *O. C. 1565* f.—θρόνων . . κράτη, powers belonging to the throne: cp. 60, 173.

167 ζ. ἦνίκ' Οἰδῖτους κ.τ.λ. The only obscurity arises from the use of the plur. κείνων in 168. κείνων παῖδας ought to mean, 'the descendants of Laius and Oedipus,' viz. Eteocles and Polyneices. But, as the sentence stands, it must mean, 'the offspring of Laius and of Oedipus respectively'; viz. Oedipus, the son of Laius; Eteocles and Polyneices, the sons of Oedipus. The relative clause, ἦνίκ' . . ὠρθον πόλιν, induced the poet to add immediately the other relative clause to which the same person is subject, viz. ἐπεὶ διώλετο, instead of inserting, after ὠρθον πόλιν, words expressing their loyalty to Oedipus. We might, indeed, suppose that, after ὠρθον πόλιν, we were intended to supply mentally, καὶ τὰ ἐκεῖνον θρόνων κράτη σέβοντας. But against this is the fact that, after τοῦτο μὲν . . τοῦτ' αὖθις,—'in the first place' . . 'in the second place,'—καὶ (in κατεῖ) would scarcely have been thus used to introduce a distinct third clause. Evidently καὶ links ἦνίκα ὠρθον to ἐπεὶ διώλετο.—ἐμπέδοις φρονήμασιν, with steadfast sentiments (of loyalty), modal dat., as oft. προθυμία, εὐνοία, φρονήματι (*Thuc. 2. 62*), etc. Hartung, whom some recent editors follow, adopts ἐμπέδους on the strange ground that Soph. must otherwise have written ἐμμένοντας. But μένοντας ἀμφὶ τοὺς κείνων παῖδας='remaining around them,' and the modal dat. is added no less legitimately than the causal dat. in Eur. *Her. 701* δειλὴ μένειν, 'to remain through cowardice.' Soph. could have said ἐμπέδους φρονήμασι, as he has said συντρέφοις | ἄργαῖς ἐμπεδος (*Ai. 639*): but ἐμπέδοις is better here, both (a) be-

ὄτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν 170  
καθ' ἡμέραν ὦλοντο παῖσαντές τε καὶ  
πληγέντες αὐτόχειρι σὺν μιάσματι,  
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω  
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.  
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175  
ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν  
ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.  
ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν  
μῇ τῶν ἀρίστων ἀπτεται βουλευμάτων,

171 παῖσαντες] In L the letters *αισ* are small and cramped, having been substituted by the first corrector (S) for two erased letters. I suppose that the first hand

cause a series of accusatives has preceded, and (δ) because, as μένοντας has already marked their constancy, we now want an epithet for their φρονήματα.

170 ε. ὅτε causal, O. T. 918 n.—πρὸς διπλῆς μ.: cp. 14 n.: for πρὸς, 51 n.: for διπλῆς . . μίαν, 13 n.—παῖσαντες . . πληγέντες. In Attic prose the verb 'to strike' usu. had as pres. τύπτω (or παῖω), fut. τυπτήσω (or πατάξω), aor. ἐπάταξα, aor. pass. ἐπλήγην. The aor. of παῖω is mainly a poetical word, used in tragedy, more rarely in comedy, and by Xen. In Attic prose *ἔπαισα* is usu. the aor. of παῖω. Meineke proposed *πλήξαντες* here, but that aor. (except in comp. with a prep.) is almost unknown to classical Attic. *παισθέντες*, again, though that aor. pass. occurs twice in Aesch., is very rare.—αὐτόχειρι . . μιάσματι, the stain of a kinsman's murder (see on 52, and cp. 1176): cp. Aesch. *Th.* 849 κακά | αὐτοφόνα. σὺν, as 1266 νέφ ξὺν μόρῳ: O. C. 1663, σὺν νόσοις: Pind. O. 2. 42 σὺν ἀλλοφρονίᾳ.

175 ε. ἐγὼ . . δῆ, I *νομῶ*: where δῆ nearly = ἤδη, O. T. 968 n. Aesch. *Eum.* 3 (after Gaia came Themis) ἡ δὴ τὸ μη-πρὸς δευτέρα τὸδ' ἔξετο | μαντεῖον.—κράτη: cp. 166.—γένους κατ' ἀγχιστεῖα τῶν ὀλ., by nearness of kinship to the dead, γένους ἀγχιστεῖα forming one notion, on which the genit. τῶν ὀλ. depends, as on words meaning 'near.' The neut. plur. ἀγχιστεῖα (only here) would most properly mean 'rights' or 'privileges' of such nearness (cp. ἀριστεῖα, πρωτεῖα, etc.), but seems here to be merely a poetical equiv. for the abstract ἀγχιστεῖα. In Attic law ἀγχιστεῖα was any degree of

relationship on which a claim to an inheritance could be founded in the absence of a will otherwise disposing of it. To claim an inheritance under a will was ἀμφισβητεῖν κατὰ διαθήκην: to claim on the ground of relationship, ἀμφισβητεῖν κατ' ἀγχιστεῖαν. συγγένεια, consanguinity, might, or might not, constitute ἀγχιστεῖα: e.g. Isaeus says of the relationship of mother to son that it is συγγενέστατον μὲν τῇ φύσει πάντων, ἐν δὲ ταῖς ἀγχιστεῖαις ὁμολογουμένως οὐκ ἔστιν (or. 11 § 17), since a mother could not inherit from her son. (See *Selections from the Attic Orators*, pp. 331, 344.) Creon succeeds as the nearest male relative. Aesch., Soph., and Eur. ignore the Boeotian legend which gave a son, Laodamas, to Eteocles (Her. 5. 61), and a son, Thersander, to Polyneices (id. 4. 147, etc.). The sisters represent the ἐσχάτη βίβα (599).

175 ἀμήχανον δέ. 'You were loyal to the kings whose successor I am. Now (84) a man cannot be really known until he has been tried in office. (I do not, therefore, ask you to pledge your loyalty to me until I have been so tested.) I will, however, tell you the principles which I intend to observe.' Thus δέ merely marks the transition to a new topic. It is not directly adversative, as if he meant: 'You were loyal to my predecessors, but I do not yet ask you to be loyal to me.' On that view, however, the general connection of thoughts would remain the same.

Demosthenes, in his speech on the Embassy (343 B.C.), quotes this passage (vv. 175—190) as illustrating maxims

Since, then, his sons have fallen in one day by a twofold doom,—each smitten by the other, each stained with a brother's blood,—I now possess the throne and all its powers, by nearness of kinship to the dead.

No man can be fully known, in soul and spirit and mind, until he hath been seen versed in rule and law-giving. For if any, being supreme guide of the State, cleaves not to the best counsels,

had by a mere oversight written *πῶσαντες* (*πελσαντες*). The erasure of the original *σ* was necessary in order to make room for *αι*. 178 *πᾶσαν*] Nauck con-

which Aeschines had violated, though, accustomed as he had been to play tritagonists' parts, he ought to have known them by heart (or. 19 § 247).

176 *ψυχὴν*, 'soul,' the man's moral nature generally: *φρόνημα*, the 'spirit' of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 τοῖονδ' ἐμὸν φρόνημα): *γνώμην*, the intellectual aspect of the man, his ability and judgment. In Her. 5. 124 *ψυχὴν οὐκ ἄκρος*, 3. 14 *διεπειράτο αὐτοῦ τῆς ψυχῆς*, the word = 'fortitude.' But the usage of Soph. favours the more general sense here: cp. 227, 929, *Ai.* 1361 *σκληρὰν...ψυχὴν*, *El.* 219 *σὺ δὲ δυσθύμῳ τικτοῦς* *αἰεὶ* | *ψυχᾷ πολέμοις*. Plato has the phrase τῆς ψυχῆς τῇ γνῶμην for 'the intellect' (*Legg.* 672 B).

177 *ἀρχαῖς*, duties of administration. It might be explained as a generic plur. of *ἀρχή*, in the sense of 'sovereignities,' as Isocr. or. 3 § 15 *αἱ μοναρχίαι*, § 16 *τὰς τυραννίδας*, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. *νόμοισιν* has a general sense: the king is concerned with *νόμοι* both as *νομοφύλαξ* and as *νομοθέτης*: but, as the context suggests, it is of law-giving that Creon is more particularly thinking. Tournier has suggested *ἀρχὴν τε καὶ θρόνον*, but we must recollect how largely the language of Attic tragedy is tinged with democratic associations.—*ἐντριβής*, *exercitatus*: Plat. *Legg.* 769 B *ἐντριβής γε οὐδ' αὖτις γέγοια τῇ τοιαύτῃ τέχνῃ*. *φανῇ* 'be found,' without *ὦν*, as Pind. *P.* 5. 107 *πέφανται θ' ἀρματηλάτας σοφός*: Thuc. 1. 8 *Κᾶρες ἐφάνησαν* (were found to be). Not: 'be revealed, by being conversant.' Cp. Arist. *Elh. N.* 5. 3 πολλοὶ γὰρ ἐν μὲν τοῖς οἰκείοις τῇ ἀρετῇ δύνανται χρῆσθαι, ἐν δὲ τοῖς πρὸς ἕτερον ἀδυνατοῦ-

*σιν*. καὶ διὰ τοῦτο εὐδοκεῖ ἔχειν τὸ τοῦ βίαντος, ὅτι ἀρχὴ ἀνδρα δείξει· πρὸς ἕτερον γὰρ καὶ ἐν κοινῶνι ἤδη ὁ ἀρχων. Besides Bias of Priene, others of the *ἐπτὰ σοφισταί*,—as Chilon, Pittacus, Solon,—had this saying ascribed to them. Plut. *Sull.* 30 (Sulla) *εὐκρίτως προσετρίψατο ταῖς μεγάλαις ἐξουσίαις διαβολὴν ὥς τὰ ἥθη μένειν οὐκ ἐώσαις ἐπὶ τῶν ἐξ ἀρχῆς τρόπων* (as not allowing characters to be constant under the influence of habits formed in office), *ἀλλ' ἐμπληκτα καὶ χαῖνα καὶ ἀπάνθρωπα ποιούσας*. Shaks. *Jul. Caes.* ii. 1. 12 *He would be crown'd:—How that might change his nature, there's the question.... The abuse of greatness is, when it disjoins | Remorse from power.*

178 *αἱ*. *ἐμοὶ γάρ*. A ground for the preceding statement is introduced by *γάρ*, though the compression of the thought slightly obscures the connection. 'A man cannot be known until he has been tested in power. For (γάρ) a man in power may easily be deterred, by fear of unpopularity, from pursuing the counsels best for the State: and if he is so deterred, I think him worthless.' *πᾶσαν...πόλιν*, the whole city, as 656 *πόλεως...ἐκ πάσης*, 776 *πᾶσα...πόλις*, *Ai.* 851 *ἐν πάσῃ πόλει* (in the hearing of all the city). In prose the art. would have been added (cp. Thuc. 7. 29 *τῇ πόλει πάσῃ*, 4. 87 *ἐνμπάσῃ τῇ πόλει*, 2. 65 *ἡ ξύμπασα πόλις*); but its omission in poetry being so common, it is strange that *πᾶσαν* should have been suspected here.—*μὴ...ἄπτεται*, not *οὐ*, since the relative clause is general ('such an one as does not....' Lat. *qui* with subjunct.): cp. *O. C.* 1175 *ἀ μὴ | χρήζει*. Instead of *ὅστις μὴ ἄπτεται* we should more often find *ὅστις ἂν μὴ ἄπτεται*: yet the instances of the indic. after *ὅστις* in general statement are not rare even in prose; cp. Thuc. 2. 64 *ὁλίτες...ἥκιστα λυποῦνται*,



ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει, 180  
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·  
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας  
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.  
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ,  
 οὐτ' ἂν σιωπήσῃμι τὴν ἄτην ὀρώων 185  
 στείχουσιν ἀστοῖς ἀντὶ τῆς σωτηρίας,  
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθονὸς  
 θείμην ἐμαυτῷ, τοῦτο γινώσκων ὅτι  
 ἡδ' ἐστὶν ἡ σφύζουσα, καὶ ταύτης ἐπι-  
 πλέοντες ὀρθῆς τοὺς φίλους ποιοῦμεθα. 190

ject. ταῖς: Blaydes, πρύμναν . . πόλεως. 180 ἐγκλήσας L: ἐγκλήσας Elmsley. Cp. on O. T. 1388. 182 μείζον'] In L the first hand wrote μείζον: another hand added ' after ν, indicating μείζον', but left the circumflex unchanged. μείζον, which Wakefield conjectured, is read by Nauck and others.—αὐτοῦ] αὐτοῦ L. 184 ἴστω] Nauck conject. ἴστωρ. 186 ἀστοῖς] ἀσσαν is conjectured by Dobree (Adv. I. 436)

ἐργῷ δὲ μάλιστα ἀντέχουσιν: ἰδ. ὅστις λαμβάνει.—ἐκ φ. του: cp. 111 νεικέων ἐξ ἀμφιλόγων.—ἐγκλήσας ἔχει (cp. 12), = a perf., in the sense 'has shut once for all,' 'keeps shut.' Distinguish the prose idiom, Dem. or. 9 § 12 Φεράς... ἔχει καταλαβών, has seized, and keeps.—νῦν τε καὶ πάλαι, an emphatic formula ('seems, and has always seemed'), El. 676, Ph. 966: cp. El. 1049 πάλαι δέδοκται ταῦτα κοῦ νεωστὶ μοι: Il. 9. 105 οὐκ ἐγὼ νοέω, ἡμὲν πάλαι ἡδ' ἔτι καὶ νῦν.

182 f. μείζον': whoever recognises a friend more important than his country, —i.e. with stronger claims upon him: ἀντὶ τῆς...πάτρας instead of the simple gen., or ἡ with accus., as Tr. 576 ὥστε μήτην' εἰσιδὼν | στέρεϊ γυναῖκα κείνος ἀντὶ σοῦ πλέον. Cp. 638 (γάμος) μείζων φέρεσθαι, more important to win: O. T. 772 τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἂν ἡ σοί..., 'to whom more important,' i.e. with a better claim on my confidence, —nearer and dearer. μείζον (which was written by the first hand in L) is specious, —'a more important thing,' a greater good: cp. Eur. Or. 784 μέγα γὰρ ἡγή- νεῖα σου, Andr. 209 ἡ Δάκαινα μὲν πό- λιν | μέγ' ἐστὶ. But Demosthenes, at least, seems to have read μείζον': for, in applying the verses to Aeschines, he paraphrases thus (or. 19 § 248): ταύτων οὐδὲν Ἀισχίνης εἶπε πρὸς αὐτὸν ἐν τῇ πρεσβείᾳ, ἀλλ' ἀντὶ μὲν τῆς πόλεως τὴν Φιλίππου ξενίαν καὶ φιλίαν πολλῶν

μείζονα ἡγήσατο αὐτῷ καὶ λυσίτε- λεστέραν, ἐρῶσθαι πολλὰ φράσας τῷ σοφῷ Σοφοκλεῖ.—οὐδαμοῦ λέγω: Aesch. Pers. 497 θεοὺς δὲ τις | τὸ πρὶν νομίζων οὐδαμοῦ, τότε ἤσχετο. Eur. Andr. 210 Σκύρον οὐδαμοῦ τίθης (nullo in numero habes). Xen. Mem. I. 2. 52 ὥστε μηδα- μοῦ παρ' αὐτοῖς τοὺς ἄλλους εἶναι πρὸς αὐτόν, 'so that the rest were nowhere with them in comparison to him.' So οὐδενὸς λόγον (or ἐν οὐδενὶ λόγῳ) ποιέσθαι, ἐν οὐδεμῇ μοίρᾳ ἄγειν, etc.

184 ἐγὼ γάρ. Here, as in ἐμοὶ γὰρ above (178), γάρ introduces a reason; but here, again, the connection is ob- scured by the form of the sentence. The reason is contained in τοῦτο γινώσκων κ.τ.λ. (188). 'I have no esteem for a man who prefers popularity or private friendship to the good of the State (178—183); for (184) I well know that all private welfare depends on the welfare of the State; and so I should never commit the faults which I have just condemned in others.'—ἴστω is confirmed against the conjecture ἴστωρ (or ἴστωρ) by those pas- sages in which it is joined with an accus., as Il. 7. 411 ὄρκια δὲ Ζεὺς ἴστω, 15. 36 ἴστω νῦν τὸδε Γαῖα, etc.

188 οὐτ' ἂν σιωπήσῃμι. Applied to the actual case, Creon's words mean, 'I should never be deterred by fear of popular murmurs (cp. 692 ff.) from pub- lishing such an edict as this against burying Polyneices, when I clearly saw

but, through some fear, keeps his lips locked, I hold, and have ever held, him most base; and if any makes a friend of more account than his fatherland, that man hath no place in my regard. For I—be Zeus my witness, who sees all things always—would not be silent if I saw ruin, instead of safety, coming to the citizens; nor would I ever deem the country's foe a friend to myself; remembering this, that our country is the ship that bears us safe, and that only while she prospers in our voyage can we make true friends.

and Shilleto (Dem. *De Falsa Legat.* p. 146): but see comment. **187** χθονός] L has πόλεως written above by S (not by the first hand). It was prob. a mere conjecture suggested by the schol., οὐκ ἂν κτησάμην φίλον τῆς ἐμῆς πόλεως δυσμενῆ: Nauck, however, places πόλεως in the text.—Lugebil conject. οὐτ' ἂν ποτ' ἄνδρα δυσμενῆ πόλει φίλον. **190** τοὺς φίλους] Gompertz suspects these words: Mekler conject. πλοῦς

that otherwise a disastrous precedent would be set. And though Polyneices was my nephew, I should never allow myself to recognise as friend or kinsman a man who had borne arms against the country.'

**186** στείχουσιν ἀσποῖς. Demosthenes paraphrases this by στείχουσιν ὁμοῦ (or. 19 § 248); whence Dobree and Shilleto surmised that he read ἄσπον (cp. *O. C.* 312 στείχουσιν ἡμῶν ἄσπον). Now I think that I can explain why Demosthenes so paraphrased. He is applying the verses to Aeschines (see above, n. on 182): τὴν δὲ ἄτην ὁρῶν στείχουσιν ὁμοῦ, τὴν ἐπὶ Φωκίας στρατεῖαν, οὐ προεῖπεν οὐδὲ προεξήγγειλεν. The ἄτη which Aeschines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said στείχουσιν ἀσποῖς, this must have seemed to refer to the fellow-citizens of Aeschines,—the Athenians. The orator therefore modified the poet's phrase by substituting ὁμοῦ,—a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—ἀντὶ τῆς σωτηρίας, added for emphasis; 'ruin, and not welfare, which a king is bound to promote.' (The art. τῆς is merely generic, as in τὴν ἄτην.) So *Ty.* 267 φανεῖς δὲ δοῦλος ἀνδρὸς ἀντ' ἐλευθέρου, a slave, and not a free man (as he ought to be): *O. T.* 1490 κεκλαυμέναι | πρὸς οἶκον ἕξασθ' ἀντὶ τῆς θεωρίας.

**187** εἰ ἄνδρα δυσμενῆ χθονός; cp. Plat. *Lysis* 213 B τὸ φίλον ἂν εἴη φίλον τοῦ φιλοῦμένου...τὸ μῶσον ἄρα πάλιν ἐχθρὸν

τοῦ μισουμένου. Andoc. or. 1 § 96 (in a νόμος) πολέμος ἔστω Ἀθηναίων.—ἐμμαντῶ with φίλον. Some mss. of Dem. (or. 19 § 247) give ἐμμαντοῦ in the quotation, but here the dat. is clearly better. θεῖμην 'hold' (rather than 'make'): cp. *Tyrt.* 12. 1 οὐτ' ἂν μνησαίμην οὐτ' ἐν λόγῳ ἄνδρα τιθείμην.

**189** εἰ ἡ σφίζουσα, 'who bears us safe.' σφίζειν was esp. said of a ship or its captain: cp. Plat. *Gorg.* 511 D εἰάν . . ἐξ Ἀτλάντης δεῦρο σώσῃ, if she (ἡ κυβερνητική) has carried us safely from Aegina to Athens.—ταύτης κ.τ.λ. It is only while she remains upright, as we sail on board of her, that we can make real friends. ὁρθῆς (like ὠρθωσαν in 163) refers to the ship maintaining a safe stability, as opposed to capsizing: the contrast is given by ὑπτίοις . . σελμασιν . . ναυτίλλεται in 716 (where see n.). So Cic. *Ep. ad Fam.* 12. 25. 5 ut rectam teneamus (navem).—τοὺς φίλους ποιοῦμεθα, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are φίλοι ἀφίλοι. For the use of the art., cp. *Thuc.* 2. 40 οὐ . . πάσχοντες εὖ ἀλλὰ δρώντες κτώμεθα τοὺς φίλους. The thought is like that ascribed to Pericles by *Thuc.* 2. 60, ἐγὼ γὰρ ἡγοῦμαι πόλιν πλείω ξυμπάσαν ὀρθουμένην ὠφελεῖν τοὺς ἰδιώτας ἢ καθ' ἑκάστον τῶν πολιτῶν εὐπραγοῦσαν ἀθρόαν δὲ σφαλλομένην. καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένης τῆς πατρίδος οὐδὲν ἡσσον ξυναπόλλυται, κακοτυχῶν δὲ ἐν

τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν·  
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω  
 ἀστοῖσι παιδῶν τῶν ἀπ' Οἰδίπου πέρι·  
 Ἔτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν  
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί, 195  
 τάφῳ τε κρύνψαι καὶ τὰ πάντ' ἐφαγνίσαι  
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·  
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,  
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς  
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200  
 πρῆσαι κατ' ἄκρας, ἠθέλησε δ' αἵματος  
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἀγειν,

καλοῦς. 191 αὖξω] Schneidewin conj. ἄξω, or τῆσδ' ἄρξω πόλεως. 193 τῶν γ,  
 τῶνδ' L. 195 δορί L, with χε (i.e. χερὶ) written above by S. 196 ἐφαγνίσαι

εὐτυχοῦση πολλῷ μᾶλλον διασφίεται.  
 'Pericles Thucydides II. 60 Sophocles  
 videtur respexisse, vel eum Sophocles,' is  
 Dobree's remark (*Adv.* 2. 37); but there  
 is no adequate ground for such a view.  
 The verbal coincidence of *δρῆς* with *δρ-*  
*θουμένην* may well have been accidental.  
 What is really common to poet and his-  
 torian is the general sentiment of Peri-  
 cleon Athens. For another example of  
 this, cp. *O. C.* 116 n.

191 νόμοισι, here, rules of conduct,  
 principles, as *El.* 1043; cp. *O. C.* 907.—  
*αὖξω*, pres. (used also in Attic prose):  
 the Attic fut. was *αὖξήσω*. The pres.  
 here expresses purpose ('I intend to  
 make Thebes prosperous'). Cp. Plat.  
*Legg.* 731 A φιλονεικεῖτω δὲ ἡμῶν πᾶς  
 πρὸς ἀρετήν· ὁ γὰρ τοιοῦτος αὖξει τὰς  
 πόλεις.

192 f. ἀδελφὰ τῶνδε, the more usu.  
 constr.: but *O. C.* 1262 ἀδελφὰ τούτοιςιν  
 (n.). This use of the word is freq. in  
 Attic prose, as Plat. *Phaedr.* 276 D ὅσα  
 τούτων ἀδελφά.—τῶν ἀπ' Οἰδίου. In  
 regard to origin, *ἐκ* is properly said of  
 parents, ἀπὸ of ancestors: Isocr. or. 12  
 § 81 τοὺς μὲν ἀπὸ θεῶν τοὺς δ' ἐξ αὐτῶν  
 τῶν θεῶν γεγονότας. Cp. 466, 471, 1066;  
*Ph.* 260 καὶ πατὴρ ἐξ Ἀχιλλέως. *Al.*  
 202 χθονίων ἀπ' Ἐρεχθεῖδων. But poetry  
 oft. has ἀπὸ of the parent, as *O. C.* 571  
 κάψ' οἶον πατὴρ γεγώς: while, again, *ἐκ*  
 oft. denotes merely the stock (including  
 progenitors above the parent): cp. 1056:

so ἀγαθοὶ καὶ ἐξ ἀγαθῶν (Plat. *Phaedr.*  
 246 A), etc. The poetical indifference on  
 this point is well seen in fr. 104, where  
 τοὺς μὲν δυσσεβεῖς κακῶν τ' ἀπο | βλα-  
 στόντας is opposed to τοὺς δ' ὄντας ἐσ-  
 θλοὺς ἐκ τε γενναίων ἅμα | γεγώτας.

195 f. δορί was the ordinary Attic  
 form, occurring in prose (as Thuc. 1. 128,  
 4. 98), and was prob. used by Soph. as  
 well as δορεῖ, which metre requires in *O.*  
*C.* 620 (n.), 1314, 1386: cp. n. on *O. C.*  
 1304.—τὰ πάντ' ἐφαγνίσαι, to perform  
 all due rites over the grave; i.e. to make  
 the proper offerings to the dead (*ἐναγί-*  
*σματα*, *O. C.* 402 n.), esp. libations, χοαί.  
 For ἐπὶ in the compound cp. *El.* 440  
 χοάς | οὐκ ἂν ποθ', ὃν γ' ἔκτεινε, τῷδ' ἐπέ-  
 στεφε: *O. C.* 484 τάσδ' ἐπεύχεσθαι λι-  
 τὰς, i.e. 'over' the rite. ἐφαγνίσαι is  
 the reading of L; the force of the  
 prep. is rightly given in the glosses, ἐπὶ  
 τῷ τάφῳ ἀγνίσαι τὰ πάντα, and ἐπὶ τῷ  
 τάφῳ ὁσίως ποιῆσαι. Though ἐφαγνί-  
 ζειν is not elsewhere extant, there seems no  
 reason to question it. ἐφαγνίσαι has  
 been preferred by some, merely because  
 that compound is recognised by the old  
 grammarians (Suid., Hesych., Phryn-  
 chus in Bekk. *Anecd.* 26). But ἐφαγνί-  
 ζειν meant esp. to purify from guilt (*εξρι-*  
*αρε*): Paus. 2. 31. 8 (of Orestes at Troe-  
 zen) ἐκάθαιρον καὶ ἐστίων, ἐς δ' ἀφῆγγι-  
 σαν, 'until they had purged him.' Simi-  
 larly in middl., Eur. *Alc.* 1145 πρὶν ὦ  
 θεοῖσι τοῖσι νεπτεροῖσι | ἀφαγνίσσῃται, until

Such are the rules by which I guard this city's greatness. And in accord with them is the edict which I have now published to the folk touching the sons of Oedipus ;—that Eteocles, who hath fallen fighting for our city, in all renown of arms, shall be entombed, and crowned with every rite that follows the noblest dead to their rest. But for his brother, Polyneices,—who came back from exile, and sought to consume utterly with fire the city of his fathers and the shrines of his fathers' gods,—sought to taste of kindred blood, and to lead the remnant into slavery ;

**Ι, ἀφαγνίσαι τ.**

**197** *ἔρχεται*] Ludw. Dindorf conject. *ἔρδεται*.

**201** πρῆσαι]

she has made expiatory offerings to them. So ἀπαγεῖν in Plut. Mor. 943 C (the souls of the good are to suffer only so long) ὅσον ἀπαγεῖν εἶσαι καὶ ἀποπνεῖσαι τοὺς ἀπὸ τοῦ σώματος . . μῆσιμους ('to purge away': perh. we should read ἀπαγεῖν). The force of ἀπὸ is thus the same as in ἀποστεινύσθαι, and in ἀφερώμεθα as used by Aesch. Eum. 451 ('I have been hallowed,' i.e. purified). The case of καθαγιστεύσας below (247) is different from that of ἐθαλίσα here: it is, I think, for καὶ ἀθαλίσεισας.

197 τοὺς ἀπύτους, implying that, in his case, the *αὐτόχειρ μίσαια* (172) is to make no difference. Cp. *Αἰ.* 1379, where Odysseus offers to join in funeral honours to Ajax (notwithstanding his offence), *μηδὲ ἔλλειπαι, δοῶν | χρή τοῖς ἀριστοῖς ὠδύρασι ποιεῖν βροτοῖς.—ἔρχεται κάτω:* the *χοαί* were supposed to pass through the earth, and to be drunk by the spirits of the dead: Aesch. *Ch.* 164 *ἔχει μὲν ἦδη γατότους χοὰς πατὴρ:* cp. *Od.* 10. 94, Eur. *Hec.* 535 ff. The dat., as *O. T.* 711 *χρησμός . . ἦλθε Δαίω.*

108 L has Πολυνέκην here, but Πολυνεκη in O. C. 375. Both forms are sound. From about 400 B.C. the Attic tendency of proper names in -ης was to pass from the 3rd to the 1st declension. Attic inscriptions of *circa* 410–350 B.C. give the acc. in -ην more often than that in -η. From *c.* 350 to 30 B.C. the gen. in -ου is far more frequent than that in -ους. Even proper names in -κλής, which kept the acc. in -κλέα to *c.* 300 B.C., afterwards formed it in -κλήν. (No Attic inscript. gives -κλή.)—λέγω: see n. on 32 λέγω γὰρ καμέ.

199 ff. γῆν πατρώαν . . καὶ θεοὺς . .  
πρῆσαι: cp. Aesch. 7 $\frac{1}{2}$ . 582 (of Polynei-

ces) πόλιν πατρώαν καὶ θεοὺς τοὺς ἐργερεῖς | πορθεῖν, στρατεύμ' ἐπακτὸν ἐμβεβλήκوتا. But *πέρσαι*, for *πρήσαι*, would be a needless change here. 'To burn his country' means 'to burn his native city': so *O. C.* 1421 *πάτραν κατασκάψαντι*, when thou hast laid thy native city in ruins. *θεοὺς πρήσαι* is to burn the gods' temples and the ancient wooden images (*βρέτη*) therein: cp. *Her. 8. 109 ἐμπιμπράς τε καὶ καταβάλλων τῶν θεῶν τὰ ἀγάλματα*. *Aesch. Pers. 809 οὐ θεῶν βρέτη | ἦδόντοιο σὺλαν οὐδὲ πιμπράναι νεώς.*—θ. *τοὺς ἐγγενηίς*, of the race, here in a large sense, of the Cadmean stock: while *θεοὶ πατρώοι* are us, rather the gods of one's own family (*O. C.* 756 n.). Cp. *El. 428 πρὸς νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν.*—*κατελθών*, not *καταχθεις ὑπὸ τῆς πόλεως*: on the shield of Polyneices, *Dikē* was portrayed saying, *κατάξω δ' ἀνδρα ρόνδε* (*Aesch. Th. 647*).—*ῥέθληται μὲν . . ῥέθλ' ἀέδ' rhetor. epaphora* (*O. C.* 610 *φθίνει μὲν . . φθίνει δέ*). Since *πάσασθαι* cannot govern *γῆν* . . *καὶ θεούς*, *ῥέθληται μὲν* should in strictness have preceded *γῆν*.—*πρήσαι*. Prose would have used *ἐμπρήσαι*, though *Thuc.* has the pres. part. of the simple form (6. 94 *πύμπραντες*).—*κατ' ἄκρας*, here in its proper sense, of a town being sacked 'from top to bottom' (*Il. 13. 772*): cp. *O. C.* 1241 n.—*αἵματος κ. πάσασθαι* (*πατέρομαι*), denoting the extreme of savage hatred; *Il. 4. 35 ὤμων βεβρόδους Πριάμω*: 24. 212 *τοὺς ἐγὼ μέσσην ἦπαρ ἐχομιμ' | ἐσθέμεναι*: *Theogn. 349 τῶν ἐγὼ μέλαν αἶμα πιεῖν.*—*τούς δέ . . ἄγειν*, as if *τῶν μὲν* had preceded *αἵματος*. *O. T.* 1228 *ὅσα | κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεί.* *Tr. 117 στρέφει, τὸ δ' αἰθεῖ.* *Il. 22. 157 παρδραμνέην, φεύγων, ὃ δ' ὤπισθε διώκων.*

τοῦτον πόλει τῇδ' \* ἐκκεκήρυκται τάφῳ  
 μήτε κτερίζειν μήτε κωκύσαι τινα,  
 εἴαν δ' ἄθαρπτον, καὶ πρὸς οἰωνῶν δέμας 205  
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.  
 τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἐκ γ' ἐμοῦ  
 \*τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.  
 ἀλλ' ὅστις εὐνους τῇδε τῇ πόλει, θανῶν  
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται. 210  
 ΧΟ. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,

Musgrave conject. *πέρσαι*. 203 ἐκκεκήρυχθαι (*sic*) τάφῳ MSS., and so Wolff, understanding λέγω. Musgrave's ἐκκεκήρυκται τάφῳ has been received by most later edd. But Nauck gives ἐκκεκήρυχθαι λέγω from the parody by Carneades in Diog. L. 4. 64, τούτων σχολῆς τῆσδ' ἐκκεκήρυχθαι λέγω, and so Wecklein. 206 αὶ κισθέντ' L, where the final α has been added by S, lest αἰκισθέντ' should be read. The spaces left by the scribe (as often) between other letters in the word show that the space

203 ε. The traditional ἐκκεκήρυχθαι τάφῳ can be explained only by sup-  
 plying λέγω or the like. But in 196 κρύψαι and ἐφαγνίσαι depended on κη-  
 ρύξας ἔχω in 192 (I have proclaimed to  
 the people). It would be intolerably  
 awkward to communicate the second  
 part of the proclamation in an oblique  
 form with the principal verb unexpressed:  
 — '(I tell you that) it has been proclaimed.'  
 The choice lies between (1) Mus-  
 grave's ἐκκεκήρυκται τάφῳ, and (2)  
 Nauck's ἐκκεκήρυχθαι λέγω. In favour  
 of (1) remark:—(a) τάφῳ is not, in-  
 deed, necessary with κτερίζειν, which  
 can be used absolutely; as *Il.* 11. 455  
 αὐτὰρ ἐπεὶ κε θάνω, κτεριοῦσί με δίοι  
 Ἀχαιοί, 'will give me funeral honours':  
 but, as the main point is that a τάφος is  
 given to one brother and refused to the  
 other, the addition of τάφῳ to the more  
 general term κτερίζειν is plainly desirable  
 here. (b) The misplacement of μήτε is  
 due to the thought of κωκύσαι having  
 come only after τάφῳ had been uttered  
 (μήτε κτερίζειν μήτε κωκύσαι having been  
 preferred to μή κτερίζειν μηδέ), and is not  
 bolder than (*e.g.*) the misplacement of τε  
 in *Ph.* 1411 f. αὐδὴν τὴν Ἑρακλέους | ἀκοῇ  
 τε κλύειν λείσσειν τ' ὄψιν. (c) The MS.  
 error may have arisen from a reminiscence  
 of ἐκκεκήρυχθαι in 27. The line of Car-  
 neades (Diog. L. 4. 64), τούτων σχολῆς  
 τῆσδ' ἐκκεκήρυχθαι λέγω, is no argument  
 for λέγω in the text of Sophocles. What

could the parodist have made of τάφῳ?  
 The tragic solemnity of the decree was the  
 point of the parody, which uses ἐκκεκ.  
 in a different sense from the poet's ('I pro-  
 claim that he is banished from this  
 school': see on 27).

205 π. εἴαν δ': see on 29. Con-  
 strue, ἄθαρπτον, αἰκισθέντ' ἰδεῖν, man-  
 gled for all to see, δέμας καὶ πρὸς οἰ-  
 ωνῶν καὶ πρὸς κυνῶν ἐδεστὸν, in the  
 body (acc. of respect) which birds and  
 dogs devour. L favours αἰκισθέντ': but  
 this is a point on which our MSS. have  
 little weight. Reading αἰκισθέντ', it  
 would be also possible to take ἐδεστὸν  
 as masc., with a slight pause after it; but  
 this seems less good. With αἰκισθέντ' τ',  
 δέμας is accus. in appos.: leave him un-  
 buried, a body eaten (etc.), and mangled.  
 Some recent edd. prefer this.—δέμας of a  
 corpse, as 903, *El.* 756, *Eur. Or.* 40 etc.:  
 in Hom. always of the living, who has  
 σῶμα only of the dead; in Attic σῶμα is  
 said of either.—ἰδεῖν: the aor. inf., as in  
 the epic θαῦμα ἰδέσθαι, since the aor.  
 suggests the moment at which the startling  
 sight catches the eye, whereas the pres.  
 inf. would suggest continued gazing.

207 ε. φρόνημα: on 176.—ἐκ γ' ἐμοῦ,  
 by an act of mine (cp. 63, 93), while ἐκ  
 γ' ἐμοῦ in a negative sentence = (not) if I  
 can help it (*O. C.* 153).

208 The MSS. have τιμῇ προέξουσ'  
 .. τῶν ἐνδ., shall have honour before the  
 just, schol. ἔξουσιν πρὸ τῶν δικαίων. Such

—touching this man, it hath been proclaimed to our people that none shall grace him with sepulture or lament, but leave him unburied, a corpse for birds and dogs to eat, a ghastly sight of shame.

Such the spirit of my dealing; and never, by deed of mine, shall the wicked stand in honour before the just; but whoso hath good will to Thebes, he shall be honoured of me, in his life and in his death.

CH. Such is thy pleasure, Creon, son of Menoeceus,

Between  $\nu$  and  $\tau$  is consistent with his having meant *αλκισθέντ'*—*αλκισθέν τ' τ.* 207 *ἐκ γ' ἐμοῦ* L, with *γρ. ἐξ ἐμοῦ* written in the marg. by S. 208 *τιμὴν* MSS.: *τιμῇ* Pallis. 211 *Κρέον* L has *κρέον*, but the *ο* has been made from *ω* by erasure. Cp. on O. T. 637. For *Κρέον*, Seyffert conject. *κυρεῖν*: Martin, *ποιεῖν*: Bellermann, *τὸ δρᾶν*. Keeping *Κρέον*, Nauck would alter *σοὶ ταῦτ' ἀρέσκει* to *σὺ ταῦτα δρᾶσεις*: Hartung would write *σοὶ ταῦτ' ἀρέσκει δρᾶν*, *Μενουκίως καὶ Κρέον* (and so Blaydes, with *ταῦτ'*

a constr. of *προέχω* occurs nowhere else. But the objection to rendering, 'shall have the advantage of the just in honour' (*τιμὴν* as acc. of respect) is that, after *προέχειν* in this sense, the point of advantage was regularly expressed by the dat.: see examples on O. C. 1007. *τιμῇ* (A. Pallis) is most probable, since either *TIMHI* or *τιμη* might easily have become the accus. before the verb. Hermann read *προσέξουσ'* (which I do not understand) because of the hiatus (but cp. O. T. 351 *προεῖπας*, *id.* 107 *αὐτοέντας*); and because the honours claimed for Polynices are only equal, not superior. But Creon's meaning is explained by vv. 514 ff.: the honour is greater for a public foe than for a patriot.

210 *τιμῆσται*: cp. on 93.

211  $\epsilon$ . I print Dindorf's *καὶ* for *καί* in v. 212, not as thinking it certain, but because, with the least change, it gives a satisfactory construction. Soph. has this crasis in fr. 428 *φθίων τε μέψην κεί* *θεοὶ ἀμαρτάνων*. Cp. Plat. *Rep.* 538  $\beta$  *παρόνομιον τι δρᾶσαι ἢ εἰπεῖν εἰς αὐτοῦς* ('with regard to them'). For the place of the prep., cp. 367, O. T. 734 *Δελφῶν ἀπὸ Δαυλίας*. With the MS. reading, the accusatives in v. 212 must be governed by *σοὶ ταῦτ' ἀρέσκει* as *σὺ ταῦτα δρᾶσαι* *διανοεῖ*. Greek was bold in constructions *κατὰ σύνεσιν*, and might possibly have tolerated this: but it seems improbable. In the apparently similar instances the periphrasis for the transitive verb always contains a noun di-

rectly suggestive of that verb: as Eur. *Ion* 572 *τοῦτο κἀμ' ἔχει πόθος=τοῦτο κἀγὼ ποθῶ*: Aesch. *Ag.* 814 *φθοράς... ψήφους ἔθεντο*: *Suppl.* 533 *γένος... νέω-σιν αἵνον*: *Theb.* 289 *ζυγκυροῦσι τάρβος... λεών*: Dem. or. 19 § 81 *τεθνάναι τῷ φόβῳ... ξένους*. Nor can the accusatives in v. 212 be explained as mere accus. 'of respect'; nor as if, by a euphemism, *παθεῖν* were understood.—There is much in favour of the view that *Κρέον* in v. 211 has displaced an infin., such as *παθεῖν*, *λαβεῖν*, *λαχεῖν*, *ποιεῖν*, or *τὸ δρᾶν*. In v. 1098 L has *εὐβουλίας δεῖ*, καὶ *Μενουκίως*, *λαβεῖν*, where later MSS. have *Κρέον* in place of *λαβεῖν*: see n. there. If *Κρέον* is not genuine in v. 211, then it is much more likely to have been a mere gloss on καὶ *Μενουκίως* than a corruption of a similar word. The conjecture *κυρεῖν*, then, merits no preference; though the acc. *ταῦτα* could stand with it (Aesch. *Ch.* 714 *κυρούντων... τὰ πρόσφορα*, Eur. *Hec.* 699 *ἐπ' ἀκταῖς νῦν κυρῶ*).—Brunck wrote *ταῦτ'*, understanding *ἀρέσκει* (*με*) *ταῦτά σοι*, 'my view is the same as yours.' But *ταῦτ'* is right. The Chorus say—'Such is my lord's pleasure. And, of course, he can do as seems him good.' Their tone is sufficiently interpreted by vv. 216, 220, 278. Cp. Her. i. 119 (Harpagus to Astyages) *ἐφη... ἀρεστὸν εἶναι πᾶν τὸ ἐν βασιλεὺς ἐρῶν*. The Chorus do not oppose Creon; but they feel a secret misgiving; they wish at least to remain passive.

τὸν τῆδε δύνουν \* καὶ τὸν εὐμενῇ πόλει.  
νόμῳ δὲ χρῆσθαι παντί που γ' ἐνεστί σοι  
καὶ τῶν θανόντων χωπόσοι ζῶμεν πέρι.

KP. ὡς ἂν σκοποὶ νυν ἦτε τῶν εἰρημένων. 215

XO. νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεσ.

KP. ἀλλ' εἰς' ἐτοιμοὶ τοῦ νεκροῦ γ' ἐπίσκοποι.

XO. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

KP. τὸ μὴ πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

XO. οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ. 220

KP. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων  
ἄνδρας τὸ κέρδος πολλακίς διώλεσεν.

### ΦΥΛΑΞ.

ἀναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο

for ταῦτ'). 212 Leaving v. 211 unchanged, M. Schmidt and Todt conject. *δρᾶν τῶν τε δύνουν*: Wecklein, *ἐς τὸν τε δύνουν*. Dindorf would merely change *καὶ* to *κάς*. 213 *παντί που* (*sic*) *ἐνεστί σοι* L. The later MSS. have *πού τ'* or *ποτ' ἐνεστί σοι*. Erfurdt conject. *πού γ'*: C. Winckelmann, *σοὶ γ' ἐνεστί που*: Dindorf, formerly *που μέτεστί σοι*, then *που πάρεστί σοι*. 215 *ὡς ἂν σκοποὶ νυν ἦτε* MSS. Schneidewin conject. *ὡς οὖν . . ἦτε*: Dindorf, *πῶς ἂν . . εἴτε*: Todt, *ὅπως σκοποὶ δ' ἔσσεσθε*: Nauck, *καλῶς σκοποὶ νυν ἔστε*: Semitelos, *ὡς οὖν σκοποὶ μενεῖτε*. 217 *νεκροῦτ' L*: the *τ'* is somewhat like *τ*, but the first hand certainly did not mean *γ'*, as may be seen by comparing 207 (*ἐκ γ'*), and 221 (*μισθός γ'*). The error is like *πουτ'* in 213.—*νεκροῦ γ'*

213 L. In *παντί πού γ'* the enclitic *που* closely adheres to *παντί*, and *γε* emphasises the whole expression; as in *El.* 1506, *ὅστις πέρα πρόσσευ γε τῶν νόμων θέλει*, the *γε* emphasises the whole phrase *πέρα πρόσσευ*. The transposition *σοὶ γ' . . που* is open to the objection that *παντί*, not *σοὶ*, claims the chief emphasis. *παντί που πάρεστί σοι* has also been proposed. But *ἐνεστί* is slightly more suitable to this context, because more suggestive of *tacit disapproval*. 'It is possible for you' ('but we doubt whether it is expedient'). *πάρεστί σοι* is generally said rather when the speaker means, 'it is easy for you,' or 'it is open to you,'—in seconding a wish of the other person, or in making an offer to him. *Ph.* 364 *τάλλα μὲν πάρεστί σοι | πατρὶ' εἰσεῖναι*. Cp. *O. T.* 766.—*παντί που μέτεστί σοι*, which some prefer, is still less suitable here. It would imply a right shared by the King with some other man or men (cp. on 48).—Though the antecedent (*ἡμῶν*) to *χωπόσοι ζῶμεν* is understood, *πέρι* can stand at the end of the verse, since such a relative clause was felt al-

most as a noun-case: see on 35. Cp. *Eur. Ion* 560 *ἢ θίγω δῆθ' αἶ μ' ἐφυσαν*; (= *τῶν φυσάντων*).

215 *ὡς ἂν . . ἦτε* can be explained only by an ellipse of *ἐπιμελεῖσθε* or the like. After verbs of 'taking care,' the usu. constr. is *ὅπως* with fut. indic.; but *ὡς ἂν* with subj. is sometimes found, as *Xen. Hipparch.* 9. 2 *ἐπιμελεῖσθαι ὡς ἂν πραχθῇ . . ἢν μὴ τις ἐπιμελήται ὡς ἂν ταῦτα περαινῇται*. In elliptical phrases, where a precept or charge is given (*δρα*, etc., being understood), the regular constr. is *ὅπως* with fut. ind., as *Lys. or.* 1. 21 *ὅπως τοῖσιν ταῦτα μηδεὶς ἀνθρώπων πείσεται*. The elliptical *ὅπως μὴ* with subjunct. is different,—'take care lest,'—a deferential way of hinting an objection (*Plat. Crat.* 430 D), like the simple elliptical *μὴ* with subjunct. *O. C.* 1180. Since, however, *ἐπιμελεῖσθαι* could be followed by *ὡς ἂν* with subjunct., it is conceivable that *Soph.* should write *ὡς ἂν σκοποὶ ἦτε* instead of the usual *ὅπως σκοποὶ ἔσσεσθε*. I cannot think, with Wecklein, that the sentence is broken off, as though Creon said,—'In order that ye

touching this city's foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live.

CR. See, then, that ye be guardians of the mandate.

CH. Lay the burden of this task on some younger man.

CR. Nay, watchers of the corpse have been found.

CH. What, then, is this further charge that thou wouldst give?

CR. That ye side not with the breakers of these commands.

CH. No man is so foolish that he is enamoured of death.

CR. In sooth, that is the meed; yet lucre hath oft ruined men through their hopes.

*Enter GUARD.*

My liege, I will not say that I come breathless from

Bruck. 218 ἄλλω L, with o written over ω by the first hand. ἄλλω and ἄλλο r. Bruck conject. ἄλλο τοῦδ': Pallis, ἄλλ' ἐκ τοῦδ' (or ἐκ τῶνδ'). 219 'πιχωρεῖν L first hand, but an early hand has changed ω to ε. Schol., μὴ ἐπιτρέπειν μηδὲ συγχωρεῖν τοῖς ἀπειθοῦσιν,—showing that he, too, read 'πιχωρεῖν, which almost all the later MSS. have. L<sup>2</sup> has ἐπιχειρεῖν, but with the gloss ἐπιτρέπειν (see Campbell). 223 ΘΤΑΔΕ] In L the designation of the speaker is ἀγγ, with ε written above (ἀγγελος): below, at v. 384, it is αγγ, but with φύλαξ in the margin. In L's list of the Dramatis Personae (prefixed to the play) it is φύλαξ ἀγγελος. τάχους MSS.: σπουδῆς Arist. *Rhet.* 3. 14

may be watchers of my mandate,—being about to add, μὴ ἐπιχωρεῖτε.—Dindorf's πῶς ἀν...εἴτε is supported by usage, as *O. T.* 765 πῶς ἀν μύλοι δῆθ' ἡμῖν ἐν τάχει πάλιν; Nauck (*Cur. Eur.* II. 79) refuses εἶμεν and εἴτε to tragedy, but is not convincing. In *O. T.* 1046 εἰδεῖν' (for εἰδελήτε) is certain: and εἴτε for εἴητε is strictly parallel. εἴτε occurs in *Od.* 21. 195 ποῖοι κ' εἴτ' Ὀδυσῆι ἀμυνέμεν, εἰ ποθεν ἔλθοι; In *Eur. Alc.* 921 ἤμεν might replace εἶμεν: though in *Hērō.* 349, at least, the opt. εἶμεν seems required. But πῶς ἀν εἴτε is here less fitting than ὥς ἀν ἦτε, because a request is less suitable than an injunction.—σκοποί, φύλακες, who watch to see that no one breaks the edict.—νυν is better than νῦν.—τῶν ἐρ., the commands: cp. Aesch. *Ag.* 1620 σωφρονεῖν ἐρημένον, *Her.* 7. 26 ἄρητο συλλέγεσθαι...στρατόν.

2162 πρόθεσ τοῦτο, set him this as a task (cp. 1249), βαστάζειν, for him to take in hand (*suscipere*); the act. inf. as *O. C.* 231 πόνον...ἀντιδίδωσιν ἔχειν. For the lit. sense of the verb cp. *Al.* 827 ὥς με βαστάσῃ | πεπτώτα (raise me).—τοῖς νεκροῖς γ': but ἐπισκοποὶ τῶν δατών are still needed.

218 ε. τί δῆτ' ἀν...ἐπεντέλλοις=τί δῆτ' ἀν εἴη...δ ἐπεντέλλοις; cp. *O. C.* 647 μέγ' ἀν λέγοις δώρημα: *Ph.* 26.—The reading ἄλλω is a bad one, for the contrast is between commands, not persons; and an awkward ambiguity would arise, since τοῦτο might then seem to mean the watching of the corpse.—ἐπιχωρεῖν, *accedere*, to join their side: *Thuc.* 4. 107 δεξάμενος τοὺς ἐβελήσαντας ἐπιχωρήσας... κατὰ τὰς σπονδὰς. Arist. *Mirab.* 133 τοῦτω τῷ ἐπιγράμματι ἐπεχώρησε καὶ ὁ τόπος ἐκείνος (corroborated it).—ἀπυστοῦσιν=ἀπειθοῦσιν: 381, 656.—τάδε, cogn. acc.: cp. 66.

220 π. δε (instead of ὥστε) ἐρῶ, a constr. most freq. in negative sentences, usu. with ὅστις (*Dem.* or. 1 § 15 τίς οὐτως εὐήθης ἐστὶν...ὅστις ἀγνοεῖ), or δε ἀν and opt. (*Plat. Rep.* 360 B οὐδεὶς ἀν γένοιτο οὕτως ἀδαμάντως, δε ἀν μείνειν). But it occurs also in affirmative sentences, as *Eur. Andr.* 170 ἐς τοῦτο δ' ἦκει ἀμαθίας...ἡ...τολμῆς. Cp. *Her.* 4. 52.—καὶ μὴν (lit., 'and verily') here confirms the last speaker's remark by adding an assurance that disobedience does indeed mean death; while γε after μωθός emphasises that word. 'And I can tell you that the



<sup>ΜΟΝ</sup>  
 δύσπνους <sup>ΜΟΝ</sup>ϊκάνω, κούφον ἐξάρας πόδα·  
 225  
 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,  
 ὁδοῖς κυκλῶν ἑμαντὸν εἰς ἀναστροφὴν·  
 ψυχὴ γὰρ ἡὔδα <sup>ΜΟΝ</sup>πολλά μοι μυθονμένη  
 230  
 «τάλας, τί χωρεῖς οἱ μολῶν δώσεις δίκην;  
 τλήμων, μένεις αὖ; κεῖ τὰδ' εἴσεται Κρέων  
 ἄλλον παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;»  
 τοιαῦθ' ἐλίσσων ἦνυτον σχολῇ βραδύς,  
 χούτως ὁδὸς βραχεῖα γίγνεται μακρά.  
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν

§ 10, and so Dindorf, Hartung, Nauck, Wecklein. 225 ἔσχον L: εἶρον γ.—φρον-  
 τίδων] Nauck conj. δεῦρ' ἰών. 229 μένεις αὖ;] In L the first hand seems to have  
 written μὲν εἰ σαῦ (μὲν εἰς αὖ): a corrector has wished to make this into μένεις αὖ, the  
 reading of most of the later MSS. (including A), but has left the accent on μὲν (cp. n.

requital of disobedience is that.' For  
 καὶ μὴν so used, cp. O. T. 836, 1004 f.,  
 El. 556.—τὸ κέρδος, 'gain,' i.e., as ἐλπί-  
 δων shows, the prospect of gain, with the  
 generic art. (cp. 1242): so fr. 749 τὸ  
 κέρδος ἦδύ, κὰν ἀπὸ ψευδῶν ἔη.—διώλεσεν,  
 gnomic aor.

228 ἐρῶ μὲν οὐχ: cp. on 96.—ὅπως  
 = ὅτι, as O. T. 548: cp. El. 963 μηκέτ'  
 ἐλπίσθαι ὅπως | τεύξει. This use is rare in  
 Attic prose (for after θανμάζω, etc., ὅπως  
 = 'how'), though freq. in Her., as 2. 49  
 οὐδὲ φήσω ὅπως...ἐλαβον. Yet cp. Plat.  
 Euthyd. 296 E οὐκ ἔχω ὑμῖν πῶς ἀμφισβη-  
 τοῖν...ὅπως οὐ πάντα ἐγὼ ἐπίσταμαι.—  
 τάχους ὅπως is the reading of the MSS.  
 Aristotle quotes this verse as an example  
 of a προοίμιον used by the speaker to  
 avert a danger from himself, and gives it  
 thus:—ἀναξ, ἐρῶ μὲν οὐχ ὅπως σπουδῆς  
 ὅπως (Rhet. 3. 14 § 10). Hence some edd.  
 adopt σπουδῆς, as coming from a source  
 older than our MSS. But, since τάχους  
 is free from objection, such a change  
 is unwarrantable. Aristotle's quotations  
 seem to have been usually made from  
 memory, and his memory was not in-  
 fallible. To take only three examples  
 cited by Bellermann, we find: (1) El.  
 256 ἀλλ' ἢ βία γὰρ ταῦτ' ἀναγκάσει με  
 δρᾶν, quoted Metaphys. 4. 5 ἀλλ' ἢ βία με  
 ταῦτ' ἀναγκάσει ποιεῖν: (2) O. T. 774  
 ἐμοὶ πατήρ μὲν Πόλυβος ἦν, quoted Rhet.  
 3. 14 § 6 ἐμοὶ πατήρ ἦν Πόλυβος: (3) Ant.  
 911 μητρὸς δ' ἐν Ἄιδου καὶ πατρὸς κεκενθό-  
 του, quoted Rhet. 3. 16 § 9 with βεβηκό-  
 των as last word. So Il. 9. 592 κῆδε'  
 δσ' ἀνθρώποισι πέλει τῶν ἄστυ ἀλγῶν |

ἀνδρας μὲν κτείνουσι, is quoted Rhet. 1. 7  
 § 31 with ὅσσα κάκ' substituted for the  
 first two words, and λαοὶ μὲν φονεύουσι  
 for the last three.

224 α. ἐξάρας (α), aor. part., not pres.,  
 because, as ἐξ- shows, the notion is,  
 'having set in nimble movement' (at  
 starting). Cp. Eur. Iro. 342 μὴ κούφον  
 αἶρη βῆμ' ἐς Ἀργείων στρατόν.—φροντί-  
 δων, possessive gen. with ἐπιστάσεις,  
 halts belonging to thoughts, i.e. caused  
 by them. Others understand, 'halts for  
 thought' (made in order to reflect),—  
 which is less simple. Cp. Arist. De  
 Anim. 1. 3 (p. 407<sup>a</sup> 32) ἡ νόησις ἔοικεν  
 ἡρεμῆσει τῶν καὶ ἐπιστάσει (halt) μάλλον  
 ἢ κινήσει.—ὁδοῖς, locative dat.; cp.  
 O. C. 553 ὁδοῖς | ἐν ταῖσδ', 'in this way  
 coming.'—κυκλῶν=περιστρέφων.

227 ψυχὴ γὰρ ἡὔδα κ.τ.λ. The  
 naïveté consists in the direct quotation  
 of what his ψυχὴ said, rather than in the  
 statement that it spoke; thus Hor. Sat. 1.  
 2. 68 (quoted by Schneid.) is really simi-  
 lar,—Huc si...Diceret haec animus. Take  
 πολλὰ with μυθονμένη only. I do not  
 think that ἡὔδα...μυθονμένη was meant  
 to mark garrulity; the language is not  
 homely enough: rather it is simply,—  
 'found a voice, speaking many things.'  
 ἔφη λέγων is not similar (Ai. 757).—Cp.  
 Launcelot Gobbo in Shakspeare's Merch. 2. 2:  
 Certainly my conscience will serve me to  
 run from this Jew my master. The fiend  
 is at mine elbow and tempts me...My  
 conscience says, 'Launcelot, budge not.'  
 'Budge,' says the fiend. 'Budge not,'  
 says my conscience.

speed, or that I have plied a nimble foot; for often did my thoughts make me pause, and wheel round in my path, to return. My mind was holding large discourse with me; 'Fool, why goest thou to thy certain doom?' 'Wretch, tarrying again? And if Creon hears this from another, must not thou smart for it?' So debating, I went on my way with lagging steps, and thus a short road was made long. At last, however, it carried the day that I should come hither—to

on 182). This accent suggests that the scribe of L had μένεις in his archetype.—καί L, but by correction, prob. from καί, which some of the later MSS. (as A) have, while others have εἰ. 281 σχολῇ βραδύς MSS.: schol. in marg. of L, γρ. ταχύς. Seyffert

228 ε. τάλας...τλήμων, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so O. C. 185 ὦ τλήμων, id. 753 ὦ τάλας ἐγώ, Eur. Med. 61 ὦ μῶρος.—μένεις is better than μένεις, since, 'are you tarrying again?' (his halts having been frequent, 225) is more graphic than, 'will you tarry again?'—αἶ cannot mean here, 'on the contrary' (i.e. instead of going on).—πῶς...οὐκ, as O. T. 937, 976, etc.—ἀλγυνέ, pass.: cp. on 93 ἐχθαρεῖ.

281 ἄλίσσων, turning over and over in the mind: cp. on 158 ἐρέσσων.—ἦντον (sc. τῇ ὁδῷ), gradually made my way (impf.); whereas ἦνσα would have suited a quick journey. Cp. this impf. in Plat. Symp. 127C οὐδαμῇ ταύτῃ ἦντον, 'they could make no progress by that means.' Soph. has this tense also in Tr. 319 (ἔργον ἦντον): cp. below, 805. In Dem. or. 21 § 104 our MSS. give οὐδὲν ἦνε. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (ὁδὸς) ἡμερῶν ἀνδρὶ εὐζώνῳ τριῶν καὶ δέκα ἀνύσαι. The Attic pres. seems to have been ἀνύω as 'to accomplish,' or 'to make way,' but ἀνέω as 'to hasten.' Ar. Plut. 413 μὴ νῦν διάτριβ' ἀλλ' ἀνε: Ran. 606 ἀνέτω: though in Plut. 606 οὐ μέλλω | χρὴ σ', ἀλλ' ἀνέω, some MSS. have ἀνέτω (see Pors. on Phoen. 463). This is the distinction meant by the grammarian in Bekk. Anecd. 411. 28 ἀνύττειν (sic) οἱ Ἀττικοὶ ὅπερ ἡμεῖς, ἀνέω δὲ τὸ σπεύδαν. (The aspirated forms lack good evidence.) Cp. ἀρύω, Attic ἀρύω.

σχολῇ βραδύς, reluctantly and slowly; the opposite of σὺν σπουδῇ ταχύς (Pl. 1223), with eagerness and speed. σχολῇ oft.= 'at a slow pace' (παρεύεσθαι, Xen. An. 4. 1. 16; ὑποχωρεῖν, Thuc. 3. 78).

As βραδύς could mean 'sluggish' (O. C. 306), we might here refer σχολῇ to pace, and βραδύς to reluctance; but, though the common use of σχολῇ in regard to pace helps to make it suitable here, it is better, in this context, to give σχολῇ the moral and βραδύς the physical sense. For σχολῇ combined with another word in such an expression, cp. Polyb. 8. 30 σχολῇ καὶ βάδην ποιέεσθαι τὴν πορείαν. There is no lack of point. Such a messenger ought to have come σπουδῇ ταχύς.—The conjecture σπουδῇ βραδύς is (I think) not only wrong but bad. It would mean, 'slow in my haste'; eager to arrive, yet moving slowly. σπεύδει βραδέως, to which it is supposed to allude, meant, 'never remit your efforts, but advance circumspectly towards your aim': *festina lente* (on which see Erasmus in the *Adagia*); *Eile mit Weile*; Goethe's *Ohne Hast, ohne Rast*. (σπεύδει βραδέως was a favourite maxim of Augustus, Suet. Aug. 25; Gellius 10. 11 § 5, on whom, as often, Macrobius has drawn, Sat. 6. 8. 9.) The frightened and irresolute φύλαξ, —sent, sorely against his will, on a hateful errand,—had no more σπουδῇ than Mr Facing-both-ways. Wecklein, keeping σχολῇ, supposes the Guard to mean, 'this was a case of σχολῇ βραδύς, not σπουδῇ βραδύς,'—an improbably obscure and feeble jest at such a critical moment. The variant given by the schol., σχολῇ ταχύς, would be an oxymoron, designedly comic; 'I took my time about hurrying,' 'twas but a laggard haste that I made.' A cheerful epigram of this sort would better suit a mind more at ease.

288 τέλος γε μέντοι, at last, however; γε emphasising the word before it: O. T. 442 n.—ἐνίκησεν, impers., as Thuc. 2. 54 ἐνίκησε δὲ...λοιμὸν εἰρησθαι (the opinion prevailed that...): Her. 6. 101 ἐνίκη μὴ

- σοί· κεί τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.  
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, ✓ 235  
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.  
 KP. τί δ' ἐστὶν ἂνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;  
 ΦΤ. φράσαι θέλω σοι πρῶτα τάμαντοῦ· τὸ γὰρ  
 πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν,  
 ↓ οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240  
 KP. εἶ γε στοχάζει κάποφράγνυσαι κύκλῳ  
 ✓ τὸ πρᾶγμα· δηλοῖς δ' ὥς τι σημαίνων νέον.

conject. σπουδῇ βραδύς. 234 σοί κ' εἰ L (the apostrophe after κ from a later hand). Erfurd, καί σοι: Hartung, σοί δ' οὖν.—φράσω δ'] φράσαι δ' Wunder; φράσω (without δ') Wecklein. 235 πεπραγμένος L, with schol. ὑπὸ γὰρ τῆς ἐλπίδος νενικημένος ἐλήλυθα. ἢ οὕτως· ἀντειλημμένος τῆς ἐλπίδος ἐλήλυθα. We have here two commentators: the first was attempting to explain πεπραγμένος: the second read δεδραγμένος, which is in E (with φαρ written above) and V<sup>3</sup>: while in Aug. b and V<sup>4</sup> is the gl., γρ. δὲ καὶ δεδραγμένος. The rest of the later mss. have either πεπραγμένος (as A, L<sup>2</sup>), or πεφραγμένος (as Aug. b, Vat., V<sup>4</sup>).—Dindorf wrote πεφραγμένος.—Semitelos conject.

ἐκλιπεῖν τὴν πόλιν. That μολεῖν should not be regarded as the subject to ἐνίκησε, is shown by such an example as Her. 8. 9 ἐνίκα τὴν ἡμέρην ἐκείνην αὐτοῦ μείναντας τε καὶ αὐλισθέντας μετέπειτα νύκτα μέσσην παρέντας πορεύεσθαι, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμη...νενικηκῖα.

234 σοί with μολεῖν. In Attic prose a dat. of the person after ἔρχομαι is freq., and oft. can be rendered (as here) only by 'to,' though it is properly rather a dat. of interest. Thus Thuc. i. 13 'Ἀμεινοκλῆς Σαμίους ἦλθε' = 'A. came to the Samians,' though the primary notion is, 'the Samians enjoyed the advantage of A.'s coming' (to build triremes for them). So id. i. 27 ὡς αὐτοῖς...ἦλθον ἀγγελοι: Plat. Prot. 321 C ἀποροῦντι δὲ αὐτῷ ἐρχεται Προμηθεύς. In poetry this dat. is freely used after verbs of motion, but the idea of interest is always traceable; cp. 186 n. Aesch. P. V. 358 ἀλλ' ἦλθεν αὐτῷ Ζηνοῖς ἀγρυπνῶν βέλους. So here, μολεῖν σοί is not strictly a mere equiv. for μολεῖν πρὸς σέ, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For the emphatic place of σοί, cp. 273 (and 46 n.); for the pause after the first syllable of the verse, 250, 464.—καί, 'and if': not, 'even if.' If καί were taken

as='even,' there would be a very harsh asyndeton, whether the stop were at σοί, or (as Nauck places it) after μολεῖν. It is true that καί could mean 'even,' without causing an asyndeton, if we adopted Wecklein's tempting φράσω for φράσαι δ': but the latter is confirmed by O. T. 302 εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως. (where see n.),—δέ introducing the apodosis after a concessive protasis. For καί as='and if,' cp. Ai. 447, 1057. The transposition καί σοί is improbable, as destroying the significant emphasis and pause on σοί.—τὸ μηδὲν, what is as nought,—a tale of simple discomfiture: since he can only report the deed, without giving any clue to the doer. Cp. Tr. 1107 κἂν τὸ μηδὲν ᾧ: Ai. 1275 ἥδη τὸ μηδὲν ὄντας ἐν τροπῇ δορός.

235 ε. τῆς ἐλπίδος, not 'hope,' but 'the hope'—defined in next v.—δεδραγμένος is certain. Il. 13. 393 κένιος δεδραγμένος (and 16. 486). Diod. 12. 67 δράσασθαι καιροῦ. (Cp. Shaks. Per. i. 1. 49 Grippe not at earthly joys.) Here the phrase is meant to be homely. The σ.λ. πεφραγμένος was simply an attempt to mend L's πεπραγμένος. We should require the dat. with it. The gen. cannot be justified by instances in which poetry uses a gen. of the agent without ὑπὸ, after pass. part., as Ai. 807 φωτὸς ἠπατημένη, Eur. Or. 497 πληγῆς θυγατρὸς, etc.—τὸ μὴ παθεῖν ἂν=ὅτι ὁ

thee; and, though my tale be nought, yet will I tell it; for I come with a good grip on one hope,—that I can suffer nothing . . . but what is my fate.

CR. And what is it that disquiets thee thus?

GU. I wish to tell thee first about myself—I did not do the deed—I did not see the doer—it were not right that I should come to any harm.

CR. Thou hast a shrewd eye for thy mark; well dost thou fence thyself round against the blame:—clearly thou hast some strange thing to tell.

δεδραμένοις ('on account of my deeds'). 233 πρώτα L: πάντα γ. 241 στοχάζει MSS.: Hartung conject. στιχάζει (others, στιχίσει): Emper, σκεπάζει: F. Jacobs, στεγάζει.—From Arist. *Rhet.* 3. 14. 11 Bergk and others adopt τί φροιμάζει; Wecklein suggests ἐδ φροιμάζει.—κάποφράγνυσαι MSS.: κάποφάργνυσαι Dindorf. 242 σημαίων L: σημαίων γ. Didymus (circ. 30 B.C.) read the latter, as appears from the schol. on *Asi.* 1225 Δίδυμος· καὶ δῆλός ἐστιν ὡς τι σημαίων νέον, a verse composed by a slip of memory, as Dindorf saw, from this verse and *Asi.* 326 καὶ δῆλός ἐστιν ὡς τι

πάθοιμι ἂν, depending on ἐλπίδος...δεδρ. as=ἐλπίζων: for the art. with infin., cp. 78 n.—τὸ μέροισιν: i.e. if you do kill me, then it was my destiny to be killed.

237 ε. ἀνθ' οὗ, on account of which: *O. T.* 264 ἀνθ' ὧν: *El.* 585 ἀνθ' οὗτον.—τὸ γὰρ | πρῶτον: cp. on 67. γὰρ prefaces the statement: *O. T.* 277 n.: cp. below, 478, 999.

241 ε. εὖ γε στοχάζει κ.τ.λ.: 'yes, you take your aim well, and seek to fence yourself round against the charge.' The mark at which the man aims is his own safety; and this is explained by the next phrase. Commentators have made difficulties by assuming that the metaphors of στοχάζει and ἀποφράγνυσαι must be harmonised into a single picture,—as of an archer shooting from covert. But in fact there is a rapid transition from one to the other; the second interprets the first; and all that is common to them is their military source. στοχάζομαι was familiar in a sense akin to that which it has here: cp. Plat. *Lach.* 178 B στοχάζομενοι τοῦ συμβουλευομένου ἀλλὰ λέγουσι παρὰ τὴν αὐτῶν δόξαν (trying to hit the thought of the person who consults them): Polyb. 6. 16 ὀφείλουσι δὲ αἰ ποιεῖν οἱ ἡμᾶρχοι τὸ δοκοῦν τῷ δήμῳ καὶ μάλιστα στοχάζεσθαι τῆς τοῦτου βουλῆσεως. So here the verb suggests a designing person, whose elaborate preamble covers a secret aim. Creon is quick to suspect bribery (221). Cp.

1033 ὥστε τοξόται σκοποῦ | τοξεύει' ἀνδρὸς τοῦδε. Schneidewin thought that στοχάζει might here be a term of hunting or war, with ref. to the erecting of nets on poles, or of palisades. στοχίζειν was so used, of nets in hunting (*Xen. Cyneget.* 6. 8). But στοίχος is from rt στιχ, while στόχος is from a probably distinct rt σταχ (στάχυν), στεχ (perhaps lengthened from στα). In Ar. *Rhet.* 3. 14 § 10 the citation of v. 223 is immediately followed by the words τί φροιμάζει; which Nauck (with Bergk) substitutes for εὖ γε στοχάζει here. But, though the schol. there says that Creon spoke them, they evidently belonged to some other passage, which Arist. cites as a second example: perh. to Eur. *I. T.* 1162 τί φροιμάζει νεοχμῶν; ἐξαῦθα σαφώς. A schol. on Arist. *I. c.* says, τὸ δὲ τί φροιμάζει ἐν τισὶ τῶν ἀντιγράφων οὐ κείται (i.e. in some MSS. of Arist.); which looks as if the words had been deleted, in such copies, by readers who could not find them in Soph.—κάποφράγνυσαι. Inscriptions of the 5th cent. B.C. show φάρξαι (not φράξαι) to have been the old Attic aor. (Meisterhans p. 89), and so ναύφαρκτος, etc.: but the analogy of the pres. φράττω recommends φράγνυμι rather than φάργνυμι. For the constr., cp. Thuc. 8. 104 ἐβούλεστο ἀποφάρξασθαι αὐτοὺς οἱ ἐναντίοι (to shut them off).—τὸ πρῶτον, so soon after 239: cp. on 76.

242 δηλοῖς δ' ὅς τι σ.: see on 20.

- ΦΤ. τὰ δεινὰ γάρ τοι προστίθῃσ' ὄκνον πολύν. + caue  
 ΚΡ. οὐκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεῖς ἄπει;  
 ΦΤ. καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως 245  
 θάψας βέβηκε καπὶ χρωτὶ διψίαν  
 κόνιν παλύνας κάφαγιστεύσας ἃ χρή.  
 ΚΡ. τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;  
 ΦΤ. οὐκ οἶδ'. ἐκεῖ γὰρ οὔτε του γενῆδος ἦν 250  
 πλήγῃ, οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ  
 καὶ χέρσος, ἀρρῶξ, οὐδ' ἐπημαξενμένη  
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.  
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπὸς 255  
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρήν.  
 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ,  
 λεπτὴ δ' ἄγος φεύγοντος ὥς, ἐπὶ κόνις.

δρασεῖων κακόν.

249 In L. του has been made from του by an early hand (perh.

248 f. τὰ δεινὰ, dangers,—i.e. the κακὰ ἐπη (277) which he brings: γάρ (yes, I am cautious) for, etc.—ποτ', *iandem aliquid*, O. T. 335 n.—ἀπαλλαχθεῖς, 'having been removed,' i.e. 'having taken yourself off'; cp. Ar. *Vesp.* 484 ἀρ' ἂν, ὃ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;

248 x. καὶ δὴ, without more ado: O. C. 31 n.—θάψας, because the essential rite was the throwing of earth on the body: cp. on 80, and below, 256.—The καὶ in καπὶ is 'and' (rather than 'both,' answering to καὶ in 247); it introduces an explanation of θάψας.—διψίαν, as Aesch. *Ag.* 495 πολλοὺ ξύνουρος διψία κόνις: Lucr. 2. 376 *bidula...arena*.—κάφαγιστεύσας (καὶ ἃ) ἃ χρή, i.e. having made the 'due offerings, perh. flowers (*El.* 896), or στῆφης of wool. We may doubt whether the poet thought of any *χοαί* as having been poured by Antigone at this first visit; see n. on 229.—ἀφαγιστεύσας and ἐφαγιστεύσας are equally possible; but I prefer the former, because here, as v. 256 suggests, the idea is that of ἀφοσιωσάμενος,—having avoided an ἄγος by satisfying religion: see on 196 ἐφαγνίσαι.

248 x. ἀνδρῶν: he does not think of women.—οὔτε του γενῆδος...οὐ δικέλλης. For the enclitic του so placed, cp. 20 n.: for οὔτε...οὐ, O. C. 972 n. γενῆς, γενῆς (only here), is prop. an adj., an

implement with a γένος (jaw), or blade: *El.* 485 ἀμφάκης γένος, the two-edged blade (of a bronze axe). Hesych. γενῆδα· ἀξίνην, πέλεκυν (referring, as the acc. shows, to some other passage): and here the γενῆς is prob. the same as the ἀξίον below (1109), which was to be used in raising the mound (1203). We may render 'pickaxe,' since this properly has a blade as well as a point. The γενῆς would break the hard surface. Then the earth would be thrown up (ἐκβολή) with the δικέλλα, which was a sort of heavy two-pronged hoe, used, like the Roman *ligo* or *videns*, in hoeing up soil: the μάκελλα (μα, κέλλω to drive forward) being a like tool with one prong. The σμυνθή was like the δικέλλα, a two-pronged hoe. 'Mattock' is the nearest word for it. 'Spade' would better suit *μαη* (or the Homeric *λατρον*), though this was prop. rather a shovel. For the combination cp. Shaks. *Tit. Andr.* 5. 3. 11 'Tis you must dig with mattock and with spade.—δικ. ἐκβολή, throwing up of earth by mattock (possessive gen. denoting the subject, γῆ ἢ ἡ δ. ἐκβάλλει): ἐκβ., abstract for concrete, like τροφή for θρέμμα (O. T. 1 n.). In Mod. Greek ἐκβολάδες is a mining term, 'out-put.'—The epithets στύφλος ('hard,' cp. 139), and χέρσος 'dry,' tell something which the preceding words, and the following ἀρρῶξ, would not alone have told; viz.

GU. Aye, truly; dread news makes one pause long.

CR. Then tell it, wilt thou, and so get thee gone?

GU. Well, this is it.—The corpse—some one hath just given it burial, and gone away,—after sprinkling thirsty dust on the flesh, and such other rites as piety enjoins.

CR. What sayest thou? What living man hath dared this deed?

GU. I know not; no stroke of pickaxe was seen there, no earth thrown up by mattock; the ground was hard and dry, unbroken, without track of wheels; the doer was one who had left no trace. And when the first day-watchman showed it to us, sore wonder fell on all. The dead man was veiled from us; not shut within a tomb, but lightly strewn with dust, as by the hand of one who shunned a curse.

by S). 251 ἀρῶξ L: ἀρῶξ r. 254 θαῦμα] Nauck conject. φάσμα.

why no foot-prints were traceable.—ἐπημαρτυμένη, lit. 'traversed (i.e. furrowed) by a carriage' with its (four) wheels, = τροχοῖς ἀμάξης κεχαραγμένη: ἐπ-, not ἐφ-, since as Eusth. says (on *Il.* 18. 485) τοῦ...ἀμαξαὶ οἱ μὲν παλαιοὶ ψιλοῦσι, οἱ μὲντοι νεώτεροι Ἀττικοὶ ἐδάσαντο. (Cp. n. on ἀπήνη, *O. T.* 753.)—ἀλλ' ὁ ἐργάτης δαήμες τις ἦν: for τις added to the predicate, where the subject has the art., cp. *O. T.* 618, Aesch. *Thes.* 491 ὁ σηματούργος δ' οὐ τις ἐτελής ἀρ' ἦν: *Ar. Pl.* 726 ὡς φιλόπολις τίς ἐσθ' ὁ δαίμων καὶ σοφός. Not: ὁ ἐργάτης τις (the doer, whoever he is) δαήμες ἦν, like ὁ κύριος τις (*O. C.* 288 n.).

255 z. It is still the early morning of the day on which the drama opens. The Argives having fled in the night, Creon had published his edict shortly before dawn. Antigone had done her deed in the short interval between the publication of the edict and the beginning of the watch over the corpse. ὁ πρῶτος ἡμεροσκόπος, the man who took the first watch of this day, was the first who had watched at all. If a sentinel had been near the body, Ant. must have been seen. The other men were somewhere near. (Afterwards, they all watched, 413.) ἡμεροσκ., in prose ἡμεροφύλαξ (*Xen. H.* 7. 2. 6), as opp. to νυκτοφύλαξ (id. *An.* 7. 2. 18).—δεικνυσί...παρήν: historic pres. combined with past tense; cp. *Lys. or.* 1 § 6 ἐπειδὴ δέ μοι παιδίων γίγνεται, ἐπίστανον ἤδη καὶ πάντα τὰ ἐμὰυτοῦ ἐκείνη παρέδωκα.—δυσχερεῖς,

not merely 'perplexing,' but 'distressing' (*Ai.* 1395), since they foreboded punishment. So δυσχερεῖα, molestia (*Ph.* 473).

255 z. δ μὲν answered by σημεία δ' (257).—τυμβήρης μὲν οὐδ' (cp. on 96), not entombed: i.e. there was no τύμβος, indicating that the ashes had been buried beneath it (1203): the body itself lay there, though covered over with dust. τυμβ., prop., 'provided with a mound,' but below, 946, merely = 'tomb-like'; and so in *Ar. Th.* 889 Euripides says τυμβήρεις ἐδρας, 'seat on a tomb.'—λεπτή δ'...ἐπήν, instead of λεπτή δὲ κόνει κεκαλυμμένος (as in *Ph.* 545 δοξάζων μὲν οὐδ', | τύχη δὲ...ὀρμισθεῖς): for this introduction of a new finite verb, where a participial clause was expected, cp. 813 ff.—ἀγος φεύγοντος ὡς sc. τινος (*O. T.* 629 οὗτοι κακῶς γ' ἀρχοντος, n.): the gen. is not absol., but possessive, denoting the author: 'as of (i.e. from) one avoiding.' ἀγος, the guilt incurred by one who passed by an unburied corpse without throwing earth on it: οἱ γὰρ νεκρὸν ὀρῶντες ἀταφον, καὶ μὴ ἐπαμυσάμενοι κόνιν, ἐναγείς εἶναι ἐδόκουν. *Aelian Var. Hist.* 5. 14 νόμος καὶ οὗτος Ἀττικὸς, ὃς ἀν' ἀτάφῳ περὶτύχῃ σώματι ἀνθρώπου πάντως ἐπιβάλλειν αὐτῷ γῆν' θάπτειν δὲ πρὸς δυσμὰς βλέποντας. So, too, *Aelian* says of the hawk, *Hist. Anim.* 2. 49, νεκρὸν δὲ ἀνθρώπου ἰδὼν ἰεράξ, ὡς λόγος, πάντως ἐπιβάλλει γῆν τῷ ἀτάφῳ· καὶ τοῦτο μὲν αὐτῷ οὐ κελεύει Σόλων, ὡς Ἀθηναῖοις ἐπαίδευσε δρᾶν (though our schol. ascribes the precept to a prehistoric

σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν  
 ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.  
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,  
 φύλαξ ἐλέγχων φύλακα· κἂν ἐγίγνετο  
 πληγὴ τελευτῶς, οὐδ' ὁ κωλύσων παρῆν.  
 εἰς γάρ τις ἦν ἕκαστος οὐξεργασμένος,  
 κοῦδεῖς ἐναργής, ἀλλ' ἐφέυγε μὴ εἰδέναι.  
 ἦμεν δ' ἔτοιμοι καὶ μῦδρους αἶρειν χεροῖν,

260

258 ἐλθόντος] Naber conject. ἔλκοτος.

268 ἐφευγε τὸ μὴ εἰδέναι MSS.: Erfurdit deleted τὸ. Blaydes reads πᾶς δ' ἐφευγε μὴ εἰδέναι: Dindorf, ἀλλ' ἐφευγε πᾶς τὸ μὴ:

Βουζύγης): and of the elephant, *H. A.* 5. 49 τὸν ἐλέφαντα θεασάμενος ἐλέφας νεκρὸν οὐκ ἂν παρέλθοι, μὴ τῇ προσοκίδι γῆν ἀνυσάμενος καὶ ἐπιβαλὼν, ὅσταν τινὰ ἀπόρρητον ὑπὲρ τῆς κοινῆς φύσεως τελῶν ('fulfilling some mysterious law of piety imposed by Nature'), καὶ φεύγων ἄγος· εἶναι γὰρ τὸ μὴ δρᾶσαι τοῦτο ἐναγές. It was remembered as a disgrace to Lysander that, having put to death some prisoners of war, οὐδὲ ἀποθανούσιν ἐπήνεγκε γῆν (Paus. 9. 32. 6). Cp. id. 1. 32. 5 πάντως ὅσων ἀνθρώπου νεκρὸν γῇ κρύψαι. Hor. *Carm.* 1. 28. 33 *precidius non linquar inultis, Teque piacula nulla resolvent...licebit Iniecto ter pulvere curras.*

257 ζ. θηρὸς, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—του with θηρὸς also: Eur. *Hec.* 370 οὐτ' ἐλπίδος γὰρ οὐτε του δόξης ὁρῶ | θάρσος παρ' ἡμῖν.—οὐ σπάσαντος. The negatives in 257 affect ἐλθόντος: and οὐ stands with σπάσαντος as if we had simply οὐκ ἐλθόντος, οὐ σπάσαντος, σημεῖα ἦν. οὐ is not here an irregular substitute for οὐτε, as in 250: this would be so only if we had οὐτ' ἐλθόντος. Either οὐδὲ σπ. or οὐτε σπ. would be correct, but the latter would suppose an οὐτε understood before ἐλθόντος. For σπάσαντος of rending, cp. 1003. It could not mean, 'having cast up earth' over the body (as Triclinius took it). The point is that the body must have been covered before the beasts had had time to come. The poet has preferred this order to σπάσαντος οὐδ' ἐλθόντος (i.e. 'or even having come'), because, εἰ ἦλθον, καὶ ἔσπασαν ἂν.

259 ζ. λόγοι δ'...φύλακα. The regular form would be, λόγοις κακοῖς ἐρρόθουμην

ἐν ἀλλήλοισιν, ἐλέγχοντες φύλαξ φύλακα (or ἄλλος ἄλλον), φύλαξ being the part in apposition with the whole (ἡμεῖς). The irregularity of the form in the text is threefold. (1) For λόγοις κακοῖς ἐρρόθουμην we have an equiv. in sense, though not in grammar, λόγοι κακοὶ ἐρρόθουν. (2) In spite of this, ἐν ἀλλήλοισιν is retained, whereas ἐν ἡμῖν is now needed. (3) As a *rim.* part. would have been awkward after λόγοι, we have φύλαξ ἐλέγχων φύλακα, which thus is virtually equiv. to a gen. absol., φύλακος ἐλέγχοντος φύλακα. Remark that, even in regular examples of partitive apposition, a participle, describing what all do, is sometimes thus made singular; Xen. *An.* 7. 3. 47 οἱ ἰππεῖς ὁχονταὶ μοι ἄλλος ἄλλη διώκων (instead of διώκοντες). It is only the first of these three points that this passage has in common with others to which it has been compared. 'They disparted, some saying this, some that,' often appears in Greek as 'there was a dispute,' etc., without causing οἱ μὲν...οἱ δὲ to be changed into the gen. absol. Her. 8. 74 πολλὰ ἐλέγετο...οἱ μὲν ὡς...χρέον εἶναι ἀποπλέειν, Ἀθηναῖοι δὲ etc. Thuc. 4. 23 ὑπ' ἀμφοτέρων...ἐπολεμαῖτο, Ἀθηναῖοι μὲν περιπλέοντες..., Πελοποννήσιοι δὲ etc. Aesch. *P. V.* 200 στάσις τ' ἐν ἀλλήλοισιν ὠροθύετο, | οἱ μὲν θέλοντες...οἱ δὲ etc. (This illustrates the use of ἐν ἀλλήλ. here, but is less bold, since the noun is sing.) Eur. *Ph.* 1462 ἦν δ' ἔρις στρατηλάταις, | οἱ μὲν πατάξαι...οἱ δὲ etc. *Bacch.* 1131 ἦν δὲ πᾶς ὁμοῦ βοή, | ὁ μὲν στενάζων...οἱ δὲ etc. For ἐρρόθουν, of a confused noise of angry tongues, cp. 290. ῥόθος (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.: then, fig., Aesch. *Per.* 406 Περσίδος

And no sign met the eye as though any beast of prey or any dog had come nigh to him, or torn him.

Then evil words flew fast and loud among us, guard accusing guard; and it would e'en have come to blows at last, nor was there any to hinder. Every man was the culprit, and no one was convicted, but all disclaimed knowledge of the deed. And we were ready to take red-hot iron in our hands;—

Seyffert, ἀλλ' ἔφη τὸ μὴ εἰδέναι.

264 αἰρεῖν] ἔχειν L, with γρ. αἰρεῖν written above

γλώσσης ῥόθος, of an unintelligible jargon.—ἐλέγχων, questioning (434, O. T. 333, 783: *El.* 1353), here, in the sense of 'accusing.'—κάν ἐγγίγντο: and blows would have come at last,—had not the matter been settled by the proposal mentioned at 268. (Not, 'blows would come,' i.e. were often exchanged, as Nauck takes it.)—τελευτῶσ', 'at last,' the adverbial use, found even with another partic., as Thuc. 6. 53 τυραννίδα χαλεπὴν τελευτῶσαν γενομένην.—ὁ καλῶσων: cp. O. T. 297.

262 ε. ἦν...οὐκ ἐργ., was the doer (in the belief of his comrades).—ἐναργής, *manifestus facti*: O. T. 535 ληστής τ' ἐναργής.—ἀλλ' (ἐκαστος), evolved from οὐδείς: fr. 327 ἐμοὶ δ' οὐδείς δοκεῖ εἶναι, πένης ὦν, ἄσπρος, ἀλλ' αἰ νοσεῖν. Dem. or. 20 § 74 μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ', ἂν ἀληθὲς ᾖ, σκοπεῖται.—ἔφην μὴ εἰδέναι, 'pleaded in defence that he knew nothing of it.' For this pregnant use of φεύγειν cp. Aesch. *Suppl.* 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἰκοθεν | ὡς οὐκ ἔχουσι κύρος οὐδὲν ἀμφὶ σοῦ: you must plead, in accordance with Egyptian law, that they have no right over you. So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupidas, cuius tandem rei te cupiditate arsisse defendes?* ('will you plead?') Note that this use (like the absol. legal sense, 'to be a defendant,' from which it comes) was necessarily restricted to *pres.* and *impf.* Hence we must not cite, with Donaldson, Dem. or. 27 § 1 οὗτος τοὺς μὲν σαφῶς εἰδότες τὰ ἡμέτερα ἐφυγε μηδὲν διαγινώσκει περὶ αὐτῶν, εἰς δ' ὅμας τοὺς οὐδὲν τῶν ἡμετέρων ἀκριβῶς ἐπισταμένους ἐλήλυθεν (which means: 'he has avoided any decision on the case being given by

those who knew our affairs thoroughly, but has come to you,' etc.): nor, with Paley, Xen. *Hellen.* 1. 3. 19 ὑπαγόμενος θανάτου...ἀπέφυγεν, ὅτι οὐ προδοίη τὴν πόλιν ἀλλὰ σώσαι, i.e. 'being put on trial for his life, he was acquitted, (on the plea) that he had not betrayed the city, etc.—μὴ (not οὐκ) εἰδέναι, as after verbs of denying, Ar. *Eq.* 572 ἡρπύοντο μὴ πεπτωκέναι.—Only one other version is tenable, viz., 'shrunk from knowing it'; but this could hardly be said in the sense, 'shrunk from confessing that he knew it.'—Others understand τοὺς ἄλλους as subject to εἰδέναι, 'shrunk from (the others) knowing it' ('entzog sich dem Wissen der anderen'), which is impossible. So also is Campb.'s version, 'always escaped, so that we could not know him,' which would, in the first place, require ἐφυγε.

264 μύδρους, lumps of red-hot iron. μύδρος = a *molten mass*, from rt μύδ, whence μύδος, 'moisture,' μύδάω, etc. Cyril *Adv. Julian.* 359 quotes this verse, after referring to a Chaldean custom of making an oath more solemn by causing those who took it to pass between the severed portions of a victim (διὰ μέσων... διχοτομημάτων). It is probably the oldest trace in Greek of ordeals analogous to the medieval 'judgments of God.' The word μύδρος occurs elsewhere in connection with a solemn sanction for an oath. In Her. 1. 165 the Phocaeans μύδρον σιδήρεον κατεπόνησαν, swearing not to return till it should float. Plut. *Aristid.* 25 ὁ δ' Ἀριστείδης ὥρκισε μὲν τοὺς Ἕλληνας καὶ ὤμοσεν ὑπὲρ τῶν Ἀθηναίων (to observe the defensive league against Persia, 479 B.C., Grote 5. 257), μύδρους ἐμβαλὼν ἐπὶ ταῖς ἀραις (in sanction of the curses on traitors) εἰς τὴν θάλατταν. I conceive that in these passages, as elsewhere, μύδρος has its proper sense,



καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτέιν 265  
 τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναι  
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.  
 τέλος δ', ὅτ' οὐδέν ἦν ἐρευνῶσιν πλέον, ✓  
 λέγει τις εἷς, ὃς πάντας ἐς πέδον κᾶρα  
 νεύσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἶχομεν 270  
 οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς ✓  
 πράξαμεν// ἦν δ' ὁ μῦθος ὡς ἀνοιστέον  
 σοὶ τούργον εἶη τοῦτο κοῦχ' κρυπτέον.  
 καὶ ταῦτ' ἐνίκα, καμὲ τὸν δυσδαίμονα  
 πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν. 275  
 πάρειμι δ' ἄκων οὐχ' ἐκούσιν, οἷδ' ὅτι·  
 στέργει γὰρ οὐδεὶς ἀγγελον κακῶν ἐπῶν.  
 ΧΟ. ἀναξ, ἐμοί τοι, μὴ τι καὶ θεήλατον

by S: αἰρεῖν r.

265 μήτ'] μῆδ' Blaydes.

269 εἷς, ὃς] εἷς δ Nauck. Blaydes

a red-hot mass of metal, and that the custom was symbolical of an older use of the *μῦθος* in ordeals by fire. This would explain how the Alexandrian poets of the 3rd cent. B.C. (Lycophron, Callimachus) came to use the word *μῦθος*, in defiance of its etymology, as simply 'a lump' (or even 'a stone'). They supposed that the *μῦθοι* had been cold masses.

265 ε. πῦρ διέρπειν must here refer to a definite ordeal, by walking through a fire. The idea, at least, of such an ordeal appears in the familiar Attic phrase *διὰ πυρὸς ἵναι* ('to go through fire and water'); Xen. *Symp.* 4. 16 ἐγὼ γ' οὖν μετὰ Κλεινίου κἄν διὰ πυρὸς ἰοίην, Ar. *Lys.* 133 διὰ τοῦ πυρὸς | ἐθέλω βαδίζειν. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 ἀξιοπιστότερος τοῦ κατὰ τῶν παίδων (by the lives of one's children, cp. or. 29 § 26) ὁμνῶντος καὶ διὰ τοῦ πυρὸς, i.e. swearing that one is ready to undergo the test by fire. It has been suggested that *ἰόντος* has fallen out after *πυρὸς*, which seems improbable. But the phrase may be rhetorical. Cp. Verg. *Aen.* 11. 787 (the *Hirpi*): *medium freti pietate per ignem Cultores multa premimus vestigia pruna*.—Becker *Char.* 183 notices some other ordeals. There was a temple in Achaia, the priestess of which, before election, was proved by drinking bull's

blood; if impure, she died (Paus. 7. 25. 13). Perjury, and some other crimes, were assayed by the accused mounting the steps of an altar for burnt sacrifice (*έσχάρα*): if he was guilty, flames appeared (Heliod. *Aeth.* 10. 8). Incontinence was tried by the test of entering a grotto of Pan at Ephesus (Achilles Tatius 8. 6).—θεοὺς ὀρκ., to swear by the gods; the acc. is cognate (the god being identified with the oath), like ὀρκον ὁμνῶναι: Xen. *Cyr.* 5. 4. 31 ταῦτα... ὁμνῶμι σοι θεούς.—τὸ μήτε δρ.: for the art., cp. 236.—μήτ' εἰργασμένῳ: the conjecture μῆδ' is needless, since *μήτε* can be understood before *βουλευσάντι*: see O. T. 239 n.

268 ε. πλέον: cp. 40.—λέγει, between two past tenses: cp. 254.—τις εἷς. It is at first sight tempting to write *τις*, εἷς δὲ πάντας. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And *τις* εἷς sometimes = *εἷς τις*: Thuc. 6. 61 καὶ τῶα μίαν νίκην καὶ κατέδαρθον: Plat. *Soph.* 235 B (οὐκ ἐκφεύζεται) τὸ μὴ οὐ τοῦ γένους εἶναι τοῦ τῶν θαυμαστοῦν τις εἷς: *Parrr.* 145 D ἐν τῷ γὰρ ἐνὶ μὴ ὅν οὐκ ἂν ἐτι που δύνατο ὅ γε ἅπαντες εἶναι.

270 ε. προὔτρεψεν, impelled, here = ἠνάγκασε: cp. O. T. 358 n.—οὐ γὰρ εἶχομεν κ.τ.λ.: 'for we did not know how to gainsay him, nor how, if we did the thing (advised by him), we could prosper.'

to walk through fire;—to make oath by the gods that we had not done the deed,—that we were not privy to the planning or the doing.

At last, when all our searching was fruitless, one spake, who made us all bend our faces on the earth in fear; for we saw not how we could gainsay him, or escape mischance if we obeyed. His counsel was that this deed must be reported to thee, and not hidden. And this seemed best; and the lot doomed my hapless self to win this prize. So here I stand,—as unwelcome as unwilling, well I wot; for no man delights in the bearer of bad news.

CH. O King, my thoughts have long been whispering, can

conject. *ἔπος δ.*

276 XO.] L omits this indication, which Triclinius added.

As *ἀντιφρονεῖν* means *opposing* his suggestion, so *δρώντες* means acting on it. Others join *ὅπως δρώντες*, 'by what course of action.' Since, however, a definite proposal was before them—viz., reference to Creon—we must then understand, 'by what *other* course' (than the proposed one). But the sense is, 'We could not refute him, and, on the other hand, we dreaded your anger if we followed his advice.' *ἔχομεν* has the same sense in both clauses. *ἔχω*, as = 'to know how,' takes (1) an infin., or (2) a relat. clause with subjunct., as 1342, *Tr.* 705 οὐκ ἔχω... τοὶ γνώμης πέσω. This is merely an indirect form of the deliberative subjunct., τοὶ γνώμης πέσω; So here, *πράξαιμεν* would be *πράξομεν* if the principal verb were in a primary tense. The direct question would be, πῶς καλῶς πράξομεν; Carefully distinguish *ὅπως* (or *πῶς*) *ἀν* with optat. after this οὐκ ἔχω, as *Tr.* 991 οὐ γὰρ ἔχω πῶς *ἀν* | στέρξαιμι, I know not how I *could*. The two constructions are combined again in *Ai.* 428 οἱ τοὶ σ' ἀπειργαυοὶ οὐδ' ὅπως ἐὼ λέγειν | ἔχω.

278 *Σ.* σοί (cp. 234), rare for *eis* σέ. After *ἀναφέρω* τι the pers. is usu. expressed by *eis* τινα (less oft. by *ἐπὶ* or *παρά* τινα). But Lysias has the dat. in or. 12. 84 οἱς τὰς ἀπολογίας ἀνολοί, 'to whom he will carry back his defensive pleas' (i.e. 'on whom he will lay the blame,' and so, again, in or. 7 § 17): yet *ib.* § 64 τὰς... ἀπολογίας *eis* ἐκείνους ἀναφερομένης. In Mod. Greek *ἀναφορά* is used of an official 'report.'—ταῦτ' ἐνίκαι: see on 233: the impf. differs from the aor. only as *ἔδοκει*

('seemed good') from *ἔδοξε* ('was resolved').—πάλος, perh. taken by shaking lots in a helmet (cp. 396, *Ai.* 1285): *καθαίρει*, reduces, i.e. 'condemns': Lys. or. 13 § 37 τὴν... ψήφον... τὴν... καθαίρουσαν, the vote of condemnation.—τάγαδόν, iron., whereas his second errand is a true *ἔρμαιον* (397).—ἄκουσιν οὐχ ἑκούσιν: cp. *Tr.* 198 (the herald detained against his will by a throng of questioners) οὐχ ἑκῶν ἑκούσι δὲ | ξύνεστιν.—οἷδ' ὅτι, adverbial ('doubtless'), like *ὅθλον* ὅτι, cp. 758: so used even in the middle of a clause, as Dem. or. 9 § 1 πάντων, οἷδ' ὅτι, φησάντων γ' *ἀν* ('when all, I know, would certainly admit,' etc.).

278 *Σ.* *ἐμοί*, ethic dat., 'for me,' rather than dat. with *βουλεύει* as = 'advises'; the latter dat. is rare (Aesch. *Eum.* 697 σοτοῖς... βουλεύω σέβειν); in *Tr.* 807, *Ai.* 1055 the dat. with *βουλεύω* is a dat. of interest (to plot *against* one). In poetry the act. can mean, not only 'to form a plan' (*O. T.* 619), or to *give* counsel (*ib.* 1417), but also, like the midd., to deliberate.—With *μή* supply *δοῦναι*; cp. 1253; Plat. *Theast.* 145C ὅρα μὴ παύσων εἰλεγειν, look *whether* he did not speak (i.e. I suspect that he spoke) in jest. To supply *ῆ* is also possible (cp. *O. C.* 1180), but less fitting here.—τι, adv., 'perchance': *O. T.* 969.—*θεήλατον*, sent by gods (*O. T.* 992 *θεήλατον* μάντευμα), i.e. *wrought* by them (cp. 285), since there was no trace of human agency (249): not, imposed upon a human agent by a divine commission (as *O. T.* 255 *πράγμα θεήλατον*). So in *Il.* 16. 667 Zeus provides supernaturally for the

- τοῦργον τόδ', ἡ ξύννοια βουλευεῖ πάλαι.  
 KP. παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι λέγων, 280  
 μὴ φενρεθῆς ἄνους τε καὶ γέρων ἅμα.  
 λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων  
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.  
 πότερον ὑπερτιμῶντες ὡς εὐεργέτην  
 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας 285  
 ναοὺς πυρώσων ἦλθε κἀναθήματα  
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν;  
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοὺς;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως  
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290  
 (κρυφῇ) κάρα σείοντες, οὐδ' ὑπὸ ζυγῷ  
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.

279 τόδ', ἡ ξύννοια] Nauck has now withdrawn his former conjecture, τόδ' ἦ, ξύννοια.  
 280 καὶ με] καμὲ (sic) L. 284 ὑπερτιμῶντας L, ὑπερτιμῶντες r. Nauck would delete vv. 287 f., and re-write thus:—πότερον ὑπερτιμῶντας ὡς εὐεργέτην, | ναοὺς ἐκείνων ὅστις ἀμφικίονας | καὶ γῆν πυρώσων ἦλθε κἀναθήματα; | οὐκ ἔστιν κ.τ.λ.  
 287 καὶ γῆν] Schneidewin conject. δίκην: Pallis, τιμὰς.—ἐκείνων L: ἐκείνην r.

burial of Sarpedon. Cp. O. C. p. xxxv. —ἡ ξύννοια, the art. being equiv. to a possessive pron., as 1089 f. τὴν γλώσσαν, τὸν νοῦν. Cp. Plat. Rep. 571 E εἰς σύννοιαν αὐτὸς αὐτῷ ἀφικόμενος.—πάλαι, i.e. ever since the φύλαξ spoke (249). Cp. 289.

280 πρὶν ὀργῆς καὶ με μεστῶσαι, 'before thou hast actually filled me with anger': καὶ has nothing to do with πρὶν, but belongs solely to μεστῶσαι, a strong word, the stress on which makes it easier for the force of καὶ to pass over the enclitic με. Cp. O. T. 772 τῷ γὰρ ἂν καὶ μέizon | λέξαιμ' ἂν: ib. 989 πόλις δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ; where in each case καὶ goes with the verb. We must distinguish the ordinary combination πρὶν καὶ, 'before even', which would be in place here only if Creon meant, 'Cease, before you have so much as angered me': cp. Tr. 396 ἄσσεις, πρὶν ἡμᾶς κἀνεώσασθαι λόγους (before we have even renewed our talk): Ar. Av. 1033 πέμπουσιν ἡδὴ πιακόπουσι | ἐς τὴν πόλιν, πρὶν καὶ τεθῆσθαι τοῖς θεοῖς: Plat. Gorg. 458 B πάλαι..., πρὶν καὶ ἡμᾶς ἐλθεῖν,... ἐπεδείξαμην.—καμὲ would be unmeaning: no one else is angry.—μεστῶσαι: Plat. Rep. 330 E ὑποψίας...καὶ δέλματος μεστῶς,

and so often.

284 r. πότερον κ.τ.λ. Did they think him good? Or, thinking him bad, did they yet honour him?—ἔκρυπτον (sc. γῆ) = ἔθαπτον: the word is specially suitable here to the covering with dust (256). Cp. O. C. 621 κεκρυμμένους νέκους: El. 838 κρυφθέντα (of Amphiaras swallowed up by the earth). Bellermand cites an inscr. from Smyrna (Rhein. Mus. 1872, 27 p. 465) παίδων σε φίλαι χεῖρες, ὡς θέμις ἐστὶ, | κρύψαν. The impf. ('were for burying') refers to the motive present to the agent's mind when the act was undertaken: cp. 19 ἐξέπεμπον n.—ἀμφικίονας ναοὺς, temples surrounded by columns, an epith. marking their stateliness and splendour, as Eur. Andr. 1099 ἐν περιστόλοις δόμοις (of a temple), I. T. 406 περικίονας ναοὺς. The ναὸς περιστύλος or περιπτερος (so called because the ceiling of the colonnade projected like a wing, from the cella) had a colonnade on each of its four sides: the ναὸς ἀμφιπρόστυλος, only on two (front and back): but, though the latter would satisfy the word ἀμφικίονας, the poet doubtless meant the former.—κἀναθήματα, votive offerings, such as gold and silver vessels of all kinds; statues; bronze tripods, etc. (Cp.

this deed, perchance, be e'en the work of gods?

CR. Cease, ere thy words fill me utterly with wrath, lest thou be found at once an old man and foolish. For thou sayest what is not to be borne, in saying that the gods have care for this corpse. Was it for high reward of trusty service that they sought to hide his nakedness, who came to burn their pillared shrines and sacred treasures, to burn their land, and scatter its laws to the winds? Or dost thou behold the gods honouring the wicked? It cannot be. No! From the first there were certain in the town that muttered against me, chafing at this edict, wagging their heads in secret; and kept not their necks duly under the yoke, like men contented with my sway.

M. Schmidt conject. *κενώσων*.—*νόμους*] Herwerden conject. *δόμους*. 291 *κρυφῇ*] *σιγῇ* Meineke, from Plut. *Mor.* 170 E: see comment. 292 For *λόφον δικαίως* *εἶχον*, Hartung writes *νῶτ' εὐλόφως ἔχοντες*: for *ὡς στέργειν ἐμέ*, Nauck, *εὐλόφως φέρειν*: see comment.—*ὥς*] In L the *σ* has been added by S: but the scribe's oversight obviously arose through the next word beginning with *σ*, and in no way warrants

Her. 1. 50; Thuc. 6. 46; Isae. or. 7 § 41.) The wealth of Delphi in *ἀναθήματα* is already proverbial in *Il.* 9. 404: at Thebes the *ἱσμήριον* (*O. T.* 21) also seems to have been rich in them. After *ἀνάθημα* the gen. denotes either *ὁ ἀναθεῖς* (as more oft.), or, as here, the divine owner.—*γῆν ἐκείνων* (depending on *πυρώσων*), i.e. the territory of Thebes (cp. on 199), since the land belongs to the *θεοὶ ἑγχώριοι* and *πολιοῦχοι*: not merely the *τεμενὴ* attached to their shrines.—*νόμους διασκεδῶν*, to scatter the laws abroad, i.e. to shatter the fabric of civil order: cp. Tennyson, *Red ruin, and the breaking up of laws*. Cic. *Agr.* 2. 37 *disturbare... legem*. So *διασκεδ.* of breaking up a treaty (*O. C.* 620), or a king's power (*ib.* 1341).—*διασκεδῶν* would suit *ἀναθήματα*, but could not possibly be joined with *γῆν* (as if the latter meant 'State'): hence it must be taken with *νόμους* only.

293 *τοὺς κακοὺς τιμώντας...θεοὺς*; owing to the natural emphasis on *τοὺς κακοὺς*, the ambiguity is only grammatical. Cp. Her. 7. 150 *ἐπεὶ δὲ σφεας παραλαμβάνειν τοὺς Ἕλληνας*, oblique for *ἐπεὶ δὲ σφεας παραλαμβάνον οἱ Ἕλληνες*.

299 *εἰ ταῦτα*, the edict, depending on *μῶλιν φέροντες* (*aegre ferentes*): *καὶ πάλαι*, even from the moment when it was proclaimed; cp. 279, where *πάλαι* only refers back to 249.—*πόλεως ἄνδρες*, like *γῆς τῆσδε τίς* (*O. T.* 236 n.).—*ἡρόθουν*, muttered: 259 n.—*ἐμοί*, against me, dat. of object, as after *χαλεπαίνω*, μέμ-

*φομαι*, etc.—*κάρα σείοντες*, 'tossing the head,' in defiant menace (so *caput quasans*, Verg. *Aen.* 12. 894), instead of going quietly under the yoke. Plut. *Mor.* 170 E *τοὺς τυράννους ἀσπάζονται*, ... *ἀλλὰ μισοῦσι σιγῇ κάρα σείοντες* (alluding to this v.). So, acc. to Suidas, s.v., Soph. used *ἀναχαιτίζειν* (prop. said of a horse *throwing the mane back*, rearing) as = *ἀπειθεῖν καὶ ἀντιτελεῖν*, 'to be restive.'—*ἐπὶ ἑνὶ γυῖ*. Cp. Aesch. *Ag.* 1639 *ῥεύξω βαρῆλαις* (*ρεῦγλαις*).—*λόφον*, the back of the neck, a word used of draught-animals (of the *human* nape, perh. only once, *Il.* 10. 573): hence, fig., Eur. fr. 175 *ὅστις δὲ πρὸς τὸ πίπτον εὐλόφως φέρει | τὸν δαίμον*, *οὗτος ἦσόν ἐστ' ἀνόλβιος*. id. *Tr.* 302 *κάρτα τοι τοιλεύθερον | ἐν τοῖς τοιοῦτοις δυσλόφως φέρει κακὰ*, 'impatiently.' (Shaksp. *Henry VI.* Pt. III. 3. 1. 16 *yield not thy neck To fortune's yoke*.)—Nauck writes the verse thus, *νῶτον δικαίως εἶχον εὐλόφως φέρειν*, because Eustathius, in alluding to it, once represents it by *νῶτον εὐλόφως εἶχον* (on *Od.* 5. 285), and twice by *νῶτον εὐλόφως φέρειν* (on *Il.* 10. 573, *Od.* 10. 169). But Eustath. was quoting, or rather paraphrasing, from memory, and confused our verse with Eur. fr. 175 (quoted above); also, perhaps, with Lycophron 776 *εὐλόφῳ νῶτῳ φέρειν*. His references to Sophocles are often loose and inexact. See Appendix.—*δικαίως*, loyally. Donaldson had a too ingenious view that the word here meant, 'with

ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς  
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.  
 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295  
 κακὸν νόμισμ' ἐβλαστε. τοῦτο καὶ πόλεις  
 πορθεῖ, τὸδ' ἄνδρας ἐξανίστησιν δόμων.  
 τὸδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας  
 χρηστάς πρὸς αἰσχροῦ πράγμαθ' ἴστασθαι βροτῶν.  
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν. 300  
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.  
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,  
 χρόνῳ ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.  
 ἀλλ' εἶπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,  
 εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305  
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου

Mekler's theory that L's archetype had εἶχον...ωσφάειν, and that the letters εἶλοφ had become illegible. 296 κακὸν νόμισμ'] Nauck conject. κακὸν ἔναυσμ' ('incitement'):

equal poise' (*New Crat.* 371).—ὥς=ὥστε (O. T. 84): στέργειν, *tolerare*: Tr. 486 (Lichas advising Deianeira with regard to Iolè) στέργει τὴν γυναῖκα, *be patient of her*.

298 ε. τῶνδε, masc., the malcontents (for ἐκ, cp. 63).—τούτους, the watchers of the corpse: the pronouns joined as in 39 (n.).—εἰργάσθαι is best taken with ἐξεπίσταμαι: cp. 1092 ἐπιστάμεσθα...αὐτὸν...λακύν. The inf., instead of the partic., with ἐπίσταμαι, seems unknown in Attic prose, except, of course, where the sense is 'to know how.' Cp. 472. The inf. might, indeed, depend on παρηγμένους, as ἐπάγω (to induce) oft. takes an inf.: but (a) as a matter of fact, an infin. seems not to occur after ἐπάγω in this sense: and (b) it may be noticed that Attic idiom often prefers the form, 'induced by them, he did it,' to, 'he was induced by them to do it': e.g. Xen. *Mem.* 4. 8. 5 πολλοὺς...λόγῳ παραχθέντες ἀπέκτειναν: Dem. or. 5 § 10 οἱς ἐπαχθέντες ὑμεῖς...προεῖσθε Φωκίας. For this particular expression of the leading idea, see n. on O. C. 1038.

299 ε. νόμισμ', *institutum*. This primary and general sense of the word was almost confined to poetry (Aesch. *Th.* 269 Ἑλληνικὸν νόμισμα θυστάδος βοῆς), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was νόμιμον (or νόμος). Hence in Ar. *Nub.* 247, when So-

crates says, θεοὶ | ἡμῖν νόμισμ' οὐκ ἔστι, Strepsiades rejoins, τῷ γὰρ δύνει; ἢ | σιδάρεουσιν, ὥστε ἐν Βυζαντίῳ (i.e. if gods are not current with you, do you swear by iron coin?): where the schol. remarks that νόμισμα meant ποτὲ μὲν τὸ νόμιμον ἔθος, ποτὲ δὲ τὸ κόμμα τοῦ τετυπώμενου χαλκοῦ.—ἐβλαστε: cp. O. C. 611 βλαστάνει δ' ἀπιστία.—πορθεῖ, 'sacks' (not merely, in a general sense, 'ruins'): money invites attack, and often purchases betrayal: cp. Hor. *Carm.* 3. 16. 13 diffidit urbem Portas vir Macedo et subruit aemulos Reges muneribus.—τὸδ' (after τοῦτο: cp. 39) ἄνδρας, individual citizens, as distinguished from πόλεις. ἐξανίστ. δόμων, drives them from their cities by corrupt intrigue,—for which the στάσεις of democrat and oligarch in Greek cities gave many openings. The phrase is strikingly illustrated by the verses in which Timocreon of Rhodes, when an exile, assailed Themistocles (Plut. *Them.* 21), as τοὺς μὲν κατέγω ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ καλῶν, | ἀργυρίων ὑπόπλεως.

299 ε. τὸδ' ἐκδ. καὶ παραλλάσσει, this trains and perverts good minds of men, ἴστασθαι πρὸς αἰσχροῦ πράγμα, to address themselves to base deeds. παραλλάσσει='alters sideways'; i.e. causes to turn out of a straight course into an oblique course; hence, like παράγω, παραστρέφει, perverts. Cp. Arist. *Pol.* 8.

Is by them, well I know, that these have been beguiled bribed to do this deed. Nothing so evil as money ever to be current among men. This lays cities low, this drives from their homes, this trains and warps honest souls till set themselves to works of shame; this still teaches folk to tise villanies, and to know every godless deed.

But all the men who wrought this thing for hire have e it sure that, soon or late, they shall pay the price. Now, eus still hath my reverence, know this—I tell it thee on oath:—If ye find not the very author of this burial,

κακὸν νόσημ'. 200 βροτουσ L (accentless) with ων written above. *εχειν*] Wecklein conject. *αγειν*: Pallis, *τέχνην* (or -as).

ai ψυχαι παρεστραμμένα τῆς φύσει ἔξω (their minds being d from their natural condition). παραλλάσσει implies a bad train- t can be followed, like ἐθίζει and vords, by an infin.: it is unneces- then, to make ἵστασθαι, in its re- to παραλλάσσει, merely epexegetic hat they set themselves'); though ght, of course, be so. Wecklein και παραλλάσσει as parenthetic αλλάσσουσα: but this, too, is need- ior is it supported by 537 (where ).—ἵστασθαι πρὸς τι means here, 'oneself facing it,' so 'to turn to it, ss oneself to it,' just like τρέπεσθαι i: cp. Plat. *Rep.* 452 E πρὸς ἄλ- ινὰ σκοπὸν στησάμενος ἢ τὸν γαθοῖ, 'having set himself to some aim,' etc. Distinguish some other ss with ἵστασθαι and πρὸς which are ally similar: Thuc. 3. 11 πρὸς ὃ τι τῆραι (a power to which they could : 4. 56 πρὸς τὴν ἐκείνων γνώμην τασαν (they had always sided with thenian policy): 6. 34 πρὸς τὰ λεγόμενα αἱ γνώμαι ἵστανται (men's minds their attitudes to what is said).

Ο Ζ. πανουργίας... ἔχειν: showed iow to practise villanies. For ἔχειν : moral habit, cp. *Od.* 1. 368 μνη- : ὑπέρβιον ὕβριν ἔχοντες: *Il.* 9. 305 x ἔχων δλοήν. The inf. might be getic, but really depends on ἐδειξεν plying 'taught': cp. Eur. *Med.* 195 λῦτας | ἠὔρετο... | πόδας πάνευ found out how to...). δεικνυμι of tion, as *Ai.* 1195 ὅς στυγερῶν ἐδειξεν | 'Ἐλλας κοινὸν ἄρη: fr. 396. ατοῦ φρυκτωρίαν | ἐδειξε, κἀνέφηνεν λειγμένα (Palamedes).—εἰδέναι, 'to , i.e. to be conversant with (cp.

on 71) παντὸς ἔργου δυσσεβ., impiety of (shown in) any deed, = πᾶν δυσσεβὲς ἔργον (cp. 603 λόγου τ' ἀνοια): for πᾶς, cp. *O. C.* 761 n. Note παντὸς ἔργ. after παν- ουργίας: the familiar use of πανουργία extenuates the force to which etymology entitles it, while in πᾶν ἔργον that whole force is felt: so πᾶν ποιεῖν is stronger than πανουργεῖν, and πᾶν λέγειν than παρησιάζεσθαι (Plat. *Apol.* 39 A ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν). Cp. *Ph.* 407 παντὸς ἀν' λόγου κακοῦ | γλώσση θυγόντα καὶ πανουργίας, where πάσης must be supplied, showing how πανουργία could be used without direct reference to its derivation.

802 Z. ἤνυσαν: cp. 231.—χρόνῳ ποτέ, at some time or other: i.e. they will be caught sooner or later. With δοῦναι δίκην: *Ph.* 1041 τίσασθε, τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.—ἐξέπραξαν ὡς (= ὥστε, 292), as Aesch. *Pers.* 723 καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν; The verb is here ironical; cp. Plat. *Gorg.* 479 A τὸ αὐτὸ διαπραγμαμένοι εἰσὶν ὥσπερ ἂν εἴ τις τοῖς μεγίστοις νοσήμα- σι συνισχόμενος διαπράξειτο μὴ δίδδωναι δίκην... τοῖς ἰατροῖς, μὴδὲ ἰατρεύεσθαι.

804 Z. Ζεύς, in his quality of Βασι- λεύς (Xen. *An.* 3. 1. 12), is fitly invoked by a king who vows that he will uphold the royal authority. Cp. 487.—δρκιος, adverbial: *O. C.* 1637 κατήνευεν τὰδ' δρκιος (n.). Cp. 823 (λυγροτάταν).—τὸν αὐτόχειρα, the very man (248) whose hand strewed the dust, said with an emphasis corresponding to that with which the Guard had insisted on the absence of any clue (249). For αὐτο-, cp. 56, 172. τάφου=ταφῆς, as 490, 534, *O. T.* 1447: in a symbolical sense like that of θάψας (246).

εὐρόντες ἐκφανέιτ' ἐς ὀφθαλμούς ἐμούς,  
οὐχ ὑμῖν Ἄιδης μόνος ἀρκέσει, πρὶν ἂν  
ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,  
ἴν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον  
τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθῃθ' ὅτι  
οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.  
ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας  
ἀτρωμένους ἴδοις ἂν ἡ σεσσωσμένους.

310

ΦΤ. εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω;

315

ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

ΦΤ. ἐν τοῖσιν ὥσιν ἡ 'πὶ τῇ ψυχῇ δάκνει;

ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΤ. ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.

ΚΡ. οἴμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ.

320

311 L has ἀρπάξῃτε, not (as has been stated) ἀρπάξῃτε. The mistake was easy, because the  $\varsigma$  begins low down, being a continuation of the down stroke of the  $\alpha$ . But the difference between  $\alpha\varsigma$  and  $\alpha\zeta$ , as the scribe of L writes them, can be seen by comparing this word with ἐξέπραξαν in 303, or (e.g.) ἀζω in O. C. 819 with θαύμαζε ib. 1119. 313  $\Sigma$ . ἐκ τῶν... σεσσωσμένους. Bergk rejects these two verses; M. Schmidt would spare them, but place them after v. 326.—Wecklein writes σεσσωσμένους (*Curae epigraph.* p. 60). 315 τι δώσεις] δεδώσεις L (no accent on δε); δὲ δώσεις r. Over δε an early hand in L (the first, as Dübner thinks) has written  $\cdot\tau\iota$ . 317 ἐν τοῖ σω

308  $\Sigma$ . μόνος: cp. O. T. 304 n.—'Death alone shall not suffice for you,' already implies a threat of torture. To make this threat explicit, πρὶν ἂν... δηλώσῃτε is added, as if merely οὐ θανείσθε had preceded. '(You shall not die,) until you have first been hung up alive, and have revealed (the authorship of) this outrage.' They are to be suspended by the hands or arms, and flogged. Cp. Aí. 106 θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω... πρὶν ἂν δεθείς πρὸς κλον' ἐρκέου στέγῃς... μάστιγι πρῶτον νῶτα φοινιχθεὶς θάνῃ. Ter. *Phorm.* 1. 4. 43 *ego plectar pendens*. In Plat. *Legg.* 872 b a slave who has slain a free man is to be flogged, and then (if he does not die under the lash, ἐάνπερ βιώ παιόμενος) put to death by other means. Other views of κρεμαστοὶ refer it to (1) mere suspension, as a torture, like that of Melanthius in *Od.* 22. 175: (2) stretching on a cross-like frame; cp. Alexis *ap.* Athen. 134 A ἡδιστ' ἀναπῆλαιμ' αὐτὸν ἐπὶ ξύλου λαβῶν. Impalement (ἀνασταυρῶ, ἀνασκολοπίζω) is certainly not meant.—ζῶντες κρεμαστοί, 'suspended alive,' as

ζῶν is oft. joined with another partic.: Xen. *An.* 2. 6. 29 οὐχ ὥσπερ οἱ ἄλλοι... ἀποτμηθέντες τὰς κεφαλὰς, ὥσπερ τάχιστα θάνατος δοκεῖ εἶναι, ἀλλὰ ζῶν αἰκισθεὶς ἐνιαυτὸν.—δηλώσῃθ': as to the belief that torture was sure to wring the truth from slaves, cp. Isae. or. 8. 12 ὅπῃσιν δοῦλοι καὶ ἐλεύθεροι παραγέγονται... οὐ χρῆσθε ταῖς τῶν ἐλευθέρων μαρτυρίαις, ἀλλὰ τοὺς δούλους βασανίζοντες οὕτω ζητεῖτε εὐρεῖν τὴν ἀλήθειαν τῶν γενομένων. (Cp. *Selections from the Attic Orators*, p. 358 n.)—ὕβριν, in concrete sense (O. C. 1029).

310  $\Sigma$ . ἴν'... ἀρπάξῃτε, with grim irony, since they are to die before they can apply the lesson. So O. C. 1377 (Oed. calls down destruction upon his sons) ἴν' ἀξιώων τοὺς φυτεύσαντας σέβειν, where see n. Cp. below, 716.—τὸ κέρδος, accus. (cp. 1242): ἔνθεν οἰστέον (ἐστὶ).—μάθῃθ', aor., learn *once for all*: but ἀρπάξῃτε, pres., go on stealing.—ἐξ ἅπαντος, from every source, with τὸ κερδαίνειν: Xen. *Mem.* 2. 9. 4 οὐ γὰρ ἦν οἷος ἀπὸ παντὸς κερδαίνειν: Ar. *Th.* 735 ὃ ποτίσται | καὶ παντὸς ὑμεῖς μηχανώμενα

and produce him before mine eyes, death alone shall not be enough for you, till first, hung up alive, ye have revealed this outrage,—that henceforth ye may thief with better knowledge whence lucre should be won, and learn that it is not well to love gain from every source. For thou wilt find that ill-gotten pelf brings more men to ruin than to weal.

- GU. May I speak? Or shall I just turn and go?  
 CR. Knowest thou not that even now thy voice offends?  
 GU. Is thy smart in the ears, or in the soul?  
 CR. And why wouldst thou define the seat of my pain?  
 GU. The doer vexes thy mind, but I, thine ears.  
 CR. Ah, thou art a born babbler, 'tis well seen.

ὥσιν L, with an erasure of three or four letters after τοῖς, in which ι has been made from υ: i.e. the scribe had first written ἐν τούτοις. 318 δαί L, δὲ r. 320 οἱ μ' ὡς λάλημα δῆλον] L has λάλημα, with an α erased before it: either, then, the scribe wrote ἀλάλημα, or he had begun to write ἀλημα, but perceived the error before he had written η. The later MSS. have λάλημα. The schol. has λάλημα in the lemma, but interprets ἀλημα.—τὸ περίτριμμα τῆς ἀγορᾶς, ὅλον πανούργος.—M. Schmidt writes οἱ μοι, λάλημι ὡς: Gleditsch, ἰσθ' ὡς λάλημα: for δῆλον, Burges δεινόν.

πιεῖν. In O. C. 807 ἐξ ἅπαντος εὖ λέγει = speaks well on any theme (starting from anything).

315 εἰ τι suits a timid appeal: cp. O. C. 1414 ἱκετεύω σε πεισθῆναι τί μοι. 84 (Boeckh), though favoured by L, could not be justified as an expostulatory 'now.' δῶσεαι: O. C. 1287 διδούς ἐμοὶ | λέξαι.—οὕτως, 'without more ado,' ὥσπερ ἔχω: Ph. 1066 οὐδὲ σοῦ φωνῆς ἐτι | γενήσομαι προσφθεγκτός, ἀλλ' οὕτως ἀπει; Plat. Phaedr. 237 C νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν ('off-hand').—τω, delib. subjunct., somewhat rare in pres. (O. T. 651).—καὶ νῦν ὥς=ὥς καὶ νῦν: for the hyperbaton of ὥς, cp. Ai. 590, El. 949, 1243, etc.—ἀνιάρως, with ι: but Eur., like Ar., has ἀνιάρως (Or. 230 etc.): Aesch. does not use the adj., though he has ἀνίος. ἀνία (ι) is used by Soph., but not by Aesch. or Eur.

317 ἐν with ὥσιν, through association with such phrases as Aesch. Pers. 605 βοᾷ δ' ἐν ὥσι κέλαδος.—ἐπὶ with τῇ ψυχῇ denotes the seat, and, equally with ἐν, here=our 'in': cp. Il. i. 55 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεά.

318 τί δὲ is right, not τί δαί (L): see Appendix.—ῥυθμίσεις, bring under ῥυθμός, i.e. reduce to a clear form, define, ὅπου (ἵστι), with respect to its seat (i.e. whether it is in the ears or in the mind). Cp. Arist. Metaphys. 11. 10 εἰν μὴ ῥυθμίσει

τις, unless one reduce (the opinions) to a clear form, or method. So he oft. associates ῥυθμός with σχῆμα, as Phys. Ausc. 8. 3 τὸ σχηματίζμενον καὶ ῥυθμιζόμενον, what is being reduced to form and system. For the epexegetic ὅπου cp. Ai. 103 ἡ τοῦ πλινθίου κινάδος ἐξήρου μ' ὅπου; id. 890 ἄνδρα μὴ λεύσσειν ὅπου.—Cp. Shakspeare. Troil. 4. 5. 244 That I may give the local wound a name, And make distinct the very breach whereout Hector's great spirit flew.

319 f. τὰς φρένας... τὸ δ' ἄτ', acc. defining σε: Ph. 1301 μέθεε με χεῖρα: cp. on O. C. 113.—οἱ μ' ὥς, impatient, as Ar. Ach. 590 οἱ μ' ὥς τεθνήξεis: elsewhere in Soph. it expresses pity or grief (1270, Ai. 354, 587).—λάλημα suits Creon's contemptuous impatience. The schol. (see crit. n.) prob. read ἀλημα ('a knave,' lit., 'fine meal,' from ἀλέω): cp. Ar. Av. 430 παιδάλημ' δλον. But if Creon used that word, he would seem to give the man credit for real subtlety: he would be taking him too seriously. Thus ἀλημα is the word applied by Ajax to his mortal foe, Odysseus (Ai. 381, 389), who is similarly called πάνσοφον κρότημα in fr. 827: cp. Ph. 927 πανουργίας | δεινῆς τέχνης ἐχθιστον (Neoptolemus). Cp. 756 δούλευμα: O. T. 85 κήδευμα (n.).—δῆλον, like ἐναργές (cp. on 263).



ΦΤ. οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδοῦς.

ΦΤ. φεῦ.

ἦ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.

ΚΡ. κόμψενέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ  
φανείτε μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι  
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

325

ΦΤ. ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δὲ τοι  
ληφθῇ τε καὶ μήμ' τοῦτο γὰρ τύχῃ κρινεῖ,  
οὐκ ἔσθ' ὅπως ὄψει σὺν δεῦρ' ἐλθόντα με·  
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς  
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

330

στρ. α'. ΧΟ. πολλὰ τὰ δεινὰ κούδεν ἀνθρώπου δεινότερον πέλει.

321 τό γ' Reiske: τόδ' MSS. 323 φεῦ in the verse L.—ἦ L.—ᾧ δοκεῖ L has ἦν and η written above ωι and εἰ, by the first hand. ἦν δοκῇ r (including A).—δοκεῖν] δοκεῖ L.—Vauvilliers conject. ἦν δοκῇ γε καὶ ψευδῇ, δοκεῖν: Kvčala, ἦν δοκῇ γε, καὶ ψευδῇ δοκεῖ: Hartung, ᾧ δόκησις ἦ, ψευδῇ δοκεῖν: Anonym. in *Class. Journ.* xvii. 57 ᾧ δοκεῖ γε, τὸ ψευδῇ δοκεῖν: Pallis, δι δοκεῖ γε καὶ ψευδῇ δοκεῖν ('that a man of repute should have false opinions'). 324 νυν] νῦν L.—For τὴν δόξαν, one late ms. (Aug. b, 14th

321 'At any rate (οὐν—babbler or not) I certainly have not done this deed.' εἰμί is supplied with ποιήσας. For οὐκουν . . γε cp. 993, *Ph.* 907 NE. αἰσχροῦς φανοῦμαι . . ΦΙ. οὐκουν ἐν οἷς γε δρᾶς· ἐν οἷς δ' αὐδᾶς, ὀκνῶ: and so oft., as *O. T.* 565, 1357, *O. C.* 848.

322 'Yes, (you have done it,) and that, too, at the cost of betraying,' etc. The particle γε implies the contradiction, ἐποίησας: καὶ ταῦτα goes with the participle (προδοῦς): cp. *O. T.* 37, *El.* 614 τὴν τεκούσαν ὄβρισην, | καὶ ταῦτα τηλικούτος. So Lat., *hominem . . studiis optimis deditum, idque a puero* (Cic. *Fam.* 13. 16).

323 ἦ δεινόν. Creon has pronounced the Guard guilty on mere δόξα, without proof. The Guard says, 'It is grievous that, when a man does harbour suspicions (ᾧ δοκεῖ γε), those suspicions should at the same time (καὶ) be false.' γε means that, in such a matter, hasty δόξα should be avoided altogether. It is always bad to assume a man guilty without proof; it is worse when the rash assumption is also erroneous. Cp. δόκησις ἀνρώς, 'a blind suspicion' (*O. T.* 681), and *ib.* 608 γνώμη δ' ἀδήλω μὴ με χωρὶς αἰτιῶ. Eur. *Bacch.* 311 μὴδ' ἦν δοκῆς μὲν, (ἦ δὲ δόξα σου νοσεῖ,) | φρονεῖν δόκει τι.—Nauack supposes a play on two senses of δοκεῖν, ᾧ δοκεῖ (or, as he reads,

δοκῇ) having been suggested by ἔδοξε τῷ δήμῳ, etc.: 'Tis monstrous that he who decides should have false views.' But, even if the absolute ᾧ δοκεῖ could be thus used, the colloquial frequency of δοκεῖ (μοι ποιεῖν τι) in Aristophanes suffices to show that ᾧ δοκεῖ could not, to an Athenian ear, have suggested 'the ruler' or 'the judge': it would have seemed to mean merely one who 'proposes,' not 'disposes.'—Schütz makes δοκεῖν depend on δοκεῖ: 'Tis grievous when a man is resolved to believe even what is false' (if only he wishes to believe it). A bold speech for the Guard to Creon; nor does it satisfy either γε or καί.

324 κόμψενε . . τὴν δόξαν, make neat sayings about it,—referring to the rhetorical form of the last verse, with its παρήχης, δοκεῖ...δοκεῖν. Not necessarily, 'quibble upon it,'—as if δοκεῖν had been used in two different senses,—a view of κόμψενε which has been brought to support the interpretations of v. 323 mentioned above. The verb is usually midd., often with acc., as Eur. *I. A.* 333 εὖ κεκομψένουσι ποτηρά ('thou hast given subtle form to wicked pleas'): Plat. *Lach.* 197 D πρέπει...σοφιστῇ τὰ τοιαῦτα μᾶλλον κομψέεσθαι.—τὴν δόξαν, that δόξα of yours: cp. 96: *El.* 1110 οὐκ οἶδα τὴν σὴν

GU. May be, but never the doer of this deed.

CR. Yea, and more,—the seller of thy life for silver.

GU. Alas! 'Tis sad, truly, that he who judges should misjudge.

CR. Let thy fancy play with 'judgment' as it will;—but, if ye show me not the doers of these things, ye shall avow that dastardly gains work sorrows. [Exit.]

GU. Well, may he be found! so 'twere best. But, be he caught or be he not—fortune must settle that—truly thou wilt not see me here again. Saved, even now, beyond hope and thought, I owe the gods great thanks. [Exit.]

CHORUS.

Wonders are many, and none is more wonderful than man; <sup>1st</sup> strophe.

cent.) has τὸ δόξαν.—Moschopolus *περὶ σχεδῶν* p. 20 reads κόμψευε τὴν δόκησιν: prob., as Dindorf says, by a confusion with the schol. here, σεμολόγει· τὴν δόκησιν περιλάλει. **326** δειλὰ] δεινὰ L, which Seyffert and others prefer: schol. γρ. τὰ δειλὰ· ἀντὶ τοῦ κακά· ἀπὸ τοῦ τοῦ δειλοῦς εἶναι ἀχρεοῦς. Wecklein conject. τὰ δὲ λὰ. **327** τοῖ σοι L, with τ above from first hand. **328** καὶ] Blaydes conject. κἄν. **332** πολλὰ καὶ] Neue conject. πολλά τε.

κληδόν' (the κληδών of which you speak), not merely, 'the word δόξα.' If the *v. l.* τὸ δόξαν (see cr. n.) was intended to mean the latter, it should have been τὸ δόξα.—*νῦν* ('very well,' like οὖν) is better than *νῦν*, which would mean 'for the present' (as opposed to the near future).—ταῦτα... τοὺς δρώντας=τοὺς ταῦτα δρώντας: cp. 384: the pron. gains emphasis by its place.

**326** δειλὰ, as involving mean treachery towards king and city. Theognis 835 ἀλλ' ἀνδρῶν τε βίη καὶ κέρδεα δειλὰ καὶ ὕβρις | πολλῶν ἐξ ἀγαθῶν ἐς κακότητ' ἔβαλεν (*sc.* ἡμᾶς).—δεινὰ (L) is defended by Seyffert as='flagitious,' by Whitelaw as='clever' (*iron.*), 'your wondrous winnings.' In some forms of minuscule writing λ and ν could easily be confused: cp. *O. T.* 1130 ξυναλλάξας, where the first λ has been made from ν: and *O. C.* 1164, where μόνον has been restored from μολόντ'.

**327** ἄλλ' prefacing the wish (*O. C.* 421): εὐρεθείη *sc.* ὁ δρῶν (319): μάλιστα, denoting the best thing that could happen (*O. T.* 926 n.).—κἄν for καὶ is needless. We find καὶ ἐάν...καὶ ἐάν: ἐάν τε...ἐάν τε: but, as a rule, ἐάν (or ἐάν τε)...καὶ [not καὶ ἐάν] μή: e.g. Eur. *Hec.* 751 κἄν τύχω κἄν μὴ τύχω: Plat. *Legg.* 660 E ἐάν τε μέγας...ἐάν τε μικρός...ἤ, καὶ ('and') ἐάν πλουτῇ καὶ μὴ. For the conjunctive

form in stating alternatives, cp. *O. C.* 488 n.

**330** καὶ with νῦν, not with γάρ.—γνώμης, of reasonable forecast, cp. *O. T.* 1087.

**332—375** First στάσιμον. 1st strophe (332—342)=1st antistrophe (343—353): 2nd strophe (354—364)=2nd antistr. (365—375). For the metres see *Metrical Analysis*.

The Chorus had not thought it possible that any one should brave death to bury the corpse (220). But the deed has been done, and without leaving a trace (252). And Creon has silenced the suggestion that gods did it (278). The train of thought is continued in this ode. Its theme is man's daring,—his inventiveness, and the result to his happiness.

Man is master of sea and land; he subdues all other creatures; he has equipped his life with all resources, except a remedy against death. His skill brings him to prosperity, when he observes divine and human laws, but to ruin when he breaks them.—At that moment Antigone is led in, and the coryphaeus speaks the closing anapaests (376—383).

**332** πολλὰ...κούδεν. Schol. ἐν σχήματι εἶπεν, ἀντὶ τοῦ, πολλῶν ὄντων τῶν δεινῶν, οὐδέν ἐστιν ἀνθρώπου δεινότερον. The σχῆμα is the rhetorical parataxis,

- 2 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ 335  
 3 χωρεῖ, περιβρυχίοισιν  
 4 περῶν ὑπ' οἰδμασιν·  
 5 θεῶν τε τὰν ὑπερτάταν, Γᾶν  
 6 ἄφθιτον, ἀκαμάταν ἀποτρύνεται,  
 7 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, 340  
 8 ἱππείῳ γένει πολεύνων.

335 πόντου made from πόντωι by the first hand in L. 338 θεῶν τε] τ has been corrected from θ (or δ) by an early hand in L. After τὰν a point has been erased. 339 ε. ἀκαμάταν] ἀκαμάτων Semitelos (as Triclinius read), joining it with ἀρότρων, which he substitutes for ἀρότρων.—ἀποτρύνει ἀπλομένων L, the ο after λ made from ω: schol. in marg., γρ. ἀποτρύνεται ἰλλομένων. A mis-writing of the latter, with λ for λλ, caused the error, ΑΠΟΤΡΥΝΕΤΑΙΛΛΟΜΕΝΩΝ (II for II). The

καὶ being equiv. to 'and yet': cp. Tr. 1046 ὦ πολλά δὴ καὶ θερμὰ κοῦ λόγῳ κακά | ...μοχθήσας ἐγὼ | κοῦπω τοιοῦτον οὐτ' ἀκοίτις ἢ Διὸς | προῦθηκεν κ.τ.λ. It is stronger to say, 'they are great; and he is greater': than, 'though they are great, he is greater.'—τὰ δεινὰ, not 'dread,' nor 'able,' but 'wonderful.' There is a certain resemblance to Aesch. Ch. 585 ff. πολλά μὲν γὰρ τρέφει | δεινὰ δειμάτων ἀχῇ...ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; but there δεινὰ = 'dread,' and the scope is limited to the violence of human passion.

334 τοῦτο, sc. τὸ δεινόν, this wondrous power, man. The schol. quotes Theocr. 15. 83 σοφὸν τοι χρῆμ' ἀνθρώπος. Not adverbial with χωρεῖ, 'so' (in a way corresponding with his δεινότης), as Bellermann takes it, comparing O. T. 1005 (τοῦτ' ἀφικόμεν), where see n.—πέραν, properly, 'to the further side of' (trans). The point here is that man dares to cross the sea. πέρα (ultra), which Blaydes prefers, would imply wanderings (not merely over, but) beyond sea. A European visitor to New York goes πέραν πόντου: to San Francisco, πέρα. Cp. O. C. 885 and p. 279.

335 χειμερίῳ νότῳ with χωρεῖ, goes (driven) by it: cp. Od. 14. 253 ἐπλέομεν βορρῇ ἀνέμῳ, and id. 290 (of the ship) ἢ δ' ἔθεν βορρῇ ἀνέμῳ. The dat. might be merely 'with' (dat. of circumstance), but is better taken as instrumental. Cp. 588 πνοαῖς. Some make χειμερίῳ νότῳ a temporal dat., like ὥρα χειμῶνος, which it can hardly be.—Soph. is thinking of the Aegean, where the prevailing winds were from the N. or N.W. in spring and

summer, while stormy south winds were associated with winter: Hesiod warns a man with a voyage before him not to await χειμῶν ἐπὶόντα νότοιό τε δεινὰς ἀήτας, | δς τ' ὠριε θάλασσαν ὁμαρτήσας Διὸς ὁμβρῶν | πολλῶ ὀπωρινῶ, χαλεπὸν δέ τε πόντον ἔθηκεν. The epithet χειμερίῳ aptly distinguishes this wintry νότος from that gentle south breeze (now called the 'embates') which regularly sets in at sunset in the fair season (cp. Curt. Hist. Gr. 1. 14).

336 ε. περιβρυχίοισιν, passing under swelling waters which open depths around: i.e. he is in the trough of a heavy sea, while on each side the waves rise above his ship, threatening to engulf it. Verg. Aen. 1. 106 his unda dehiscens Terram inter fluctus aperit. βρύχιος, 'of the depths' (βρυχία...ήχῳ βροντᾶς, Aesch. P. V. 1082), is formed as if from βρύξ, of which Oppian uses acc. βρύχα ('depth of the sea,' Hal. 2. 588). ὑποβρύχιος = 'under water,' and so neut. pl. adv. ὑποβρυχά (Od. 5. 319 etc.). περιβρύχιος occurs only here. For the ι before βρ cp. 348, 1104, 1117. The schol.'s ἡχώδεσι means that περιβρύχιος was taken as 'roaring around' (βρυχάσμαι), where the υ would be long, against metre (cp. 347). The Homeric ἀμφὶ δὲ κύμα | βέβρυχεν ῥόδιον (Od. 5. 411) might suggest this view.

338 ὑπερτάταν, highest, as eldest, παμμήτωρ (Aesch. P. V. 90), and παμβῶτις (Ph. 392): Plat. Tim. 40 c γῆρ...πρώτην καὶ πρεσβυτάτην θεῶν οὐσα ἐντὸς οὐρανοῦ γεγονῶσι.

339 ἀκαμάταν: this form of the fem. occurs only here, unless ἀκαμάτῃσι (and

the power that crosses the white sea, driven by the stormy south-wind, making a path under surges that threaten to engulf him; and Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year.

later MSS. have ἀπλωμένων (as V), εἰλωμένων (as Vat.), or παλλομένων (as A).—*ἔτος εἰς ἔτος* L. Some later MSS. have *ἔτους εἰς ἔτος*. Musgrave conject. *ἔτος ἐξ ἔτους*, from the schol., *περικυκλούντων τῶν ἀρότρων ἔτος ἐξ ἔτους*. 341 *πολεῦον* (corrected from *πόλεον*) L: *πολεῦον* T.

not ἀκαμάτοις) χέρεσσιν be right in Hes. *Th.* 747, but is warranted by similar epic forms in tragedy, as *ἀθανάτας* (gen.) Aesch. *Ch.* 619, Eur. *Ph.* 235: *ἀδμήταν* Soph. *El.* 1238 (and -ης in dial. O. C. 1321). For the initial α, cp. the epic *ἀθάνατος, ἀγοράσθε*, etc. (and see *Introd. to Homer*, Appendix, note 5, p. 195): but in *El.* 164 we find ἀκάματα.—*ἀποτρύνεται*, prop., wears away for his own purposes (midd.),—*fatigat*, vexes (with constant ploughing). Earth is 'immortal,' and not to be exhausted; but man's patient toil subdues it to his use. Cp. *Tr.* 124 *ἀποτρύνειν ἐλπίδα*, to wear it out.—Not, 'wears himself by tilling' the soil.

340 *ὀλλομένων ἀρότρων*, as the ploughs go backwards and forwards,—turning at the end of one furrow, and going down the next. Cp. Nicander *Ther.* 478 *φεύγε δ' αἰεὶ σκολιήν τε καὶ οὐμίαν ἀτραπὸν ἑλλων*, 'in flying (from the snake), always *make your course wind* (ἑλλων) from side to side, instead of keeping it straight.' Xen. *Cyn.* 6. 15 *κύνες ἐξίλλουσαι τὰ ἔχρη*, 'puzzling out the tracks,' i.e. going backwards and forwards till they have found a clue. As to the spelling *ἑλλω versus ἑλλω*, see Appendix. It is needless to write *ἀρότρων*, 'ploughing-seasons' (*Tr.* 825), and to take *ὀλλομένων* as = *περιτελλομένων*. The picture of the ploughs at work is more vivid; and, with *ἀρότρων, ἔτος εἰς ἔτος* would be feebly redundant.—*ἔτος εἰς ἔτος*, an adverbial phrase, like 'year in, year out': for the use of the simple acc. in temporal adverbs (like *ἡμέραν*) see O. *T.* 1138 n.; for *εἰς*, *Od.* 9. 134 *μάλα κεν βαθὺ λήϊον αἰεὶ | εἰς ὥρας αἰψών* ('as each year comes round'): Theocr. 18. 15 *κῆς ἔτος ἐξ ἔτους*: so *εἰς νέεττα* (next year), and the Mod. Gk

*χρόνο* σέ (= *εἰς*) *χρόνο*, 'year after year.'

341 *ἵππεω γένει*, the 'offspring of horses,' meaning 'mules'; which are 'far better than oxen to drag the jointed plough through the deep fallow' (*Il.* 10. 352). Arist. *Rhet.* 3. 2 § 14 ὁ Σιμωνίδης, *ὅτε μὲν ἐδίδον μισθὸν ὀλίγον αὐτῷ ὁ ρικῆσας τοῖς ὀρεῦσιν, οὐκ ἤθελε ποιεῖν ὡς δυσχεραίνων εἰς ἡμιόνους ποιεῖν· ἐπεὶ δ' ἱκανὸν ἔδωκεν, ἐποίησε, χαίρει, ἀελλοπόδων θυγατρὲς ἵππων*. As this story suggests, the very fact that the ordinary Attic word for 'mule' was *ἡμιόνος* (adj. *ὀρικός*) might lead an Attic poet to prefer such a periphrasis as *ἵππειον γένος*. The objections to taking *ἵππεω γένει* as simply = *ἵπποις* are, that (1) Greek ploughmen used oxen or mules more than horses, and (2) the achievement of taming the horse (350) is thus anticipated. Some understand *both* horses and mules, giving *γένει* a double sense—rather awkwardly, I think.—*πολεῦον, κατὰ σύνεσιν* after *τοῦτο*. Cp. *Od.* 11. 90 *ἦλθε δ' ἐπὶ ψυχῇ Θηβαίου Τειρεσίαο, | χρύσειον σκήπτρον ἔχων*: 16. 476 *μεῖδῃσεν δ' ἱερῇ ἱς Τηλεμάχιοι, | ἐς πατέρ' ὀφθαλμοῖσιν ἰδών*: *Il.* 11. 690 *ἐλθὼν γὰρ ἐκάκωσε βίη Ἡρακλεῖη*. But as Soph. would write ΠΟΛΕΤΟΝ, it was the easier to read *πόλεον*.

343—353 Man's conquests over the animal world are here taken in two groups. First, those of which the primary aim is to kill or to capture. Here the means is netting (*ἀμφιβαλὼν στείραισι δικτυοκλώστοις*), in its threefold sporting use, as applied to fowling (*ὀρρίθων*), hunting (*θηρῶν*), and fishing (*πάντου φύσιν*). Secondly, those conquests which aim at reducing wild animals to man's service. These are effected by *μηχαναί* (349),—arts of taming and training. And their result is aptly expressed by the word

- ἀντ. α'.      κουφονόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει      343  
 2 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν      345  
 3 σπείραισι δικτυοκλώστοις,  
 4 περιφραδῆς ἀνὴρ·  
 5 κρατεῖ δὲ μηχαναῖς ἀγραύλου  
 6 θηρὸς ὄρεσσιβάτα, λασιαύχενά θ'      350  
 7 ἵππον \*ὀχμάζεται \*ἀμφὶ λόφον ζυγῶν,  
 8 οὐρεῖόν τ' ἀκμήτα ταῦρον.
- στρ. β'.      καὶ φθέγμα καὶ ἀνεμύν      354

342 κουφονέωντε L, the ω from ο. The first hand seems to have written *κούφον ὄντε*. *κούφονέων τε* or *κούφονέων τε* 1: *κούφονόων τε* Bruck. 344 ἀμφιβαλὼν L, with ο above ω from the first hand (for the sake of consistency with *πολεῖον* in 341).—The first hand in L wrote *ἔχει ἄγει*; another early hand erased the second word, and changed the first into *ἄγει*. 345 εἰναλίαν] ἐναλίαν L. 350 ὄρεσσιβάτα L: a letter erased

*κρατεῖ*: here, man is not merely the slayer or captor; he becomes the master of docile toilers. The horse and the bull are types.

Thus, in this ode, the scale of achievement ever ascends: man (1) conquers inanimate nature: (2) makes animals his captives: (3) trains them to be his servants: (4) develops his own social and intellectual life.

343 *κουφονόων* is merely a general epithet, 'light-hearted,' 'blithe and careless'; Theognis 580 *συμκρῆς ὀρνίθος κούφον ἔχουσα νόον*: cp. the proverbial phraseology of Athens, *ἄθροπος ὄρνις, ἀστάθμητος, πετόμενος*, | *ἀτέκμαρτος, οὐδὲν οὐδέ ποτ' ἐν ταύτῳ μένων* (Ar. Av. 169). The epithet is given to *ἔρωτες* below (617), and to *εὐθία* in Aesch. P. V. 383.—Not, 'quick-witted' (and therefore harder to catch).—*ἀμφιβαλὼν* with *σπείραισι* δ.: it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

345 1. πόντου...εἰναλίαν φύσιν, a brood living in the waters of the sea, the tautology being only of the same order as in *πόντος ἄλός, ἄλός ἐν πελάγεσσιν, πέλαγος θαλάσσης*, etc.—*σπείραισι δικτυοκλ.*, instr. dat. with *ἀμφιβαλὼν*, in the coils of woven nets: for the adj. compounded with a subst. (*δίκτυον*) cognate in sense to *σπείρα*, see n. on O. C. 716 *εὐήρετος πλάτα*.—Ar. Av. 528 mentions *ἐρκη, νεφέλας, δίκτυα, πηκτάς* as nets used by the fowler (*ὀρνιθευτής*). In hunting the lion, bear, boar, deer, hare, etc., various

nets were used; the *δίκτυον*, to enclose large spaces; the *ἐνόδιον*, to close passages; the *ἀρκυς* (*cassir*) or tunnel-net. The chief fishing-nets were the *ἀμφίβληστρον* (casting-net), and the *σαγῖνη* (drag-net, whence *seine, sean*).

348 *περιφραδῆς*. Eustath. p. 135, 25 *φραδῆς...ἔθεν σύνθετον ὁ παρὰ Σοφοκλεῖ ἀριφραδῆς ἀνὴρ*. This was evidently a mere slip of memory. Neither Soph. nor Eur. uses any compound with *ἀρι* or *ἐρι*, though Aesch. has *ἀρίδακρυς, ἐρίδαματος, ἐρικύμων*.

349 1. *μηχαναῖς*. *μαχαναῖς* in Ai. 181 and *μαχανᾶ* in Aesch. Th. 133 are the only instances in which Tragedy gives a Doric form to words from this stem.—*ἀγραύλου*, having his *αὐλή*, or dwelling, in the open country, as opposed to a domesticated animal: Eur. *Bacch.* 1187 *πρέπει γ' ὥστε θῆρ ἄγραυλος φύβῃ*. For the combination with *ὄρεσσιβάτα* cp. Plat. *Crat.* 394 E *τὸ θηριώδες τῆς φύσεως καὶ τὸ ἀγρὸν αὐτοῦ καὶ τὸ δρεινόν*.

350 *λασιαύχενά θ'*. The elision at the end of the verse (*ἐπισυναλοιφή*) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 *πίπτοντ', 864 αὐτογέννητ'*.

351 *ὀχμάζεται*, he tames, *ἀμφὶ λόφον ζυγῶν*, putting the yoke about its neck. *ὀχμάζω* (prop., 'to get a firm hold upon') was esp. used of breaking horses: Eur. *El.* 816 (Thessalians honour a man) *δοῦναι ταῦρον ἄρταμει* (cuts to pieces) *καλῶς*, | *ἵππους τ' ὀχμάζει*. Schol. on Apollon.

ὀρεῖον - colls.

δίκτυο κλ. - woven in mules

And the light-hearted race of birds, and the tribes of savage beasts, and the sea-brood of the deep, he snares in the meshes of his woven toils, he leads captive, man excellent in wit. And he masters by his arts the beast whose lair is in the wilds, who roams the hills; he tames the horse of shaggy mane, he puts the yoke upon its neck, he tames the tireless mountain bull.

And speech, and wind-swift

1st anti-  
strophe.  
  
2nd  
strophe.

after α, perhaps ν. 351 λασιούχενά θ' ἵππον ἔξεται ἀμφιλοφὸν ζυγόν L. Schol. in marg. (on 352) ἀπὸ κοινοῦ τὸ ὑπὸ ζυγὸν ἔξεται, with α written over ε. The later mss. have ἄξεται (A), ἄξετ', ἔξεται, ἔξετ'. See comment. and Appendix. 352 ἀκμήτα L, ἀδμήτα r.

Rhod. i. 743 κυρίως ἐστὶν ὀχμάσαι τὸ ἵππον ὑπὸ χαλῶν ἀγαγεῖν ἢ ὑπὸ ζυγόν. The midd. voice does not occur elsewhere; but this cannot be regarded as an objection, when we remember how many rare middle forms occur in the dramatists. Thus προσορωμένα in O. C. 244 is a solitary example of that verb in the midd., and if the license could be taken with so common a word, much more might it be allowed with a comparatively rare one. Blaydes writes ὀχμάσει ὕπ', ἀμφιλοφὸν ζυγόν: but the ms. ἔξεται indicates that the verb, whatever it was, was of the midd. form. ὀχμάζεται was published by G. Schöne in 1833, and by Franz in 1846: they appear to have made the conjecture independently. Donaldson (1848) printed ὀχμάζεται ἀμφι λόφον ζυγών, and seems to ascribe ζυγών to Franz and Schöne; though Franz, at least, proposed ἀμφι λόφον ζυγῷ. ζυγών has been revived (seemingly without knowledge of a predecessor) by H. Schütz (1886). Sophocles would write ΑΜΦΙΑΟΦΟΝΖΥΤΟΝ, and thus ζυγών changes no letter. Aesch. used the fut. ζυγώσω (fr. 110), and Soph. has the verbal ζυγωτῶν (El. 702). To ἀμφιλόφῳ ζυγῷ it may be objected that, being clear, it was not likely to become -ον -ω: but, when ἀμφιλοφὸν had once been written, ζυγών (or ζυγῷ) would easily become ζυγόν. As to the schol. on ἀμφιλοφόν,—ἀντὶ τοῦ, περιβαλὼν αὐτὸν ζυγόν περὶ τὸν λόφον, ὑπάγει,—it cannot fairly be urged for ζυγών (or for any partic.), since it may be merely a paraphrase of ἀμφιλοφόν.—Schütz's ἔφέξεται is attractive; for the acc. he cp. Aesch. Eum. 409 βρέτας...ἐφημένῳ, Eur. Helen.

1493 Εὐρώταν ἐφεζόμεναι. Add Aesch. Ag. 664 ναῦν θελοῦς' ἐφέζετο. The sense would be, 'seats himself behind the horse' (in a chariot): cp. Il. 5. 46 ἵππων ἐπιβη-σόμενον, etc. But, though oxen were used for draught, ἐφέζεται suits ταῦρον less well. The sense, 'tames,' is clearly that which we require. See Appendix.

354 φθέγμα κ.τ.λ. The phrase, 'man has taught himself speech,' should not be pressed as if the poet was thinking of a theory on the origin of language. It was the Eleatic view that language came θέσει, not φύσει, and Soph. may have known that; but by his εἰδιδάξαιτο he meant simply, 'developed for his own benefit, by his own effort.' So Isocrates (or. 3 § 6) conceives primitive man as living in a brutal state, and emerging from it by the development of speech and thought,—λόγος being one of the human faculties (τῶν ἐνόντων ἐν τῇ τῶν ἀνθρώπων φύσει), and the distinctive one:—ἐγγενομένου δ' ἡμῶν τοῦ πείθειν ἀλλήλους καὶ δηλοῦν πρὸς ἡμᾶς αὐτοὺς περὶ ὧν ἂν βουλευθῶμεν, οὐ μόνον τοῦ θηριωδῶς ζῆν ἀπηλλάγμεν, ἀλλὰ καὶ συνελθόντες πόλεις ψκί-σαμεν καὶ νόμους ἐθέμεθα καὶ τέχνας ἐβρομεν. Cp. Hor. Sat. i. 3. 103 (men fought,) *Donec verba, quibus voces sensusque notarent, Nominaque invenerunt: dehinc absistere bello, Oppida coeperunt munire et ponere leges.* The Aeschylean Prometheus (P. V. 444) claims to have made men ἐνοῦς...καὶ φρενῶν ἐπηβόλους, but not (like Shelley's Prometheus) to have also given them language. Cp. Peile's chapter 'On the Nature of Language' (Primer of Philology), p. 156: 'In this way then we may conceive of the

- 2 φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο καὶ δυσ-  
αύλων  
3 πάγων ἐναίθρεια καὶ δύσομβρα φεύγειν βέλη,  
4 παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται 360  
5 τὸ μέλλον· Αἶδα μόνον φεύξιν οὐκ ἐπάξεται·

355 φρόνημα] φώνημα Scaliger (so, too, Valckenaer and Bergk). φρούρημα Semitelos. ἀμερόφρον νύημα Schneidewin.—ὀργὰς] One of the later MSS., V (13th cent.), has ὀρμάς, prob. a late conjecture, if not a mere error. Valckenaer conject. ὀρχάς: Musgrave, ὀρχμας ('bounds,' Hesych., ὀρχμαί· φραγμοί): Mekler and Semitelos, ἀγοράς: Gleditsch, ἀρετὰς (and ἀστυνόμων σοφίαν). 356 ἐδιδάξατο L, with ι over the first α from the first hand. 357 αἰθρία MSS. (marg. gloss in L, ψυχρά). ἐναίθρεια Helmke: ὑπαίθρεια Boeckh. Musgrave had already proposed αἰθρία, which, however, does not satisfy the metre (cp. 368). Blaydes would prefer ὑπαίθρια or δυσαιθρία. 359 παντ' ὁπορος L first hand (παντ' ἄπορος?): a later hand has accented the second ο. L has a point after βέλη, and none after παντοπόρος. 361 αἶδα L, with ι over the second α from the first hand: the dots

beginnings of speech...Speech is the development, through imitation, of a capacity of man—the capacity of making a noise.' This is quite compatible with ἐδιδάξατο.—ἀνεμόεν φρόνημα: cp. *Il.* 15. 80 ὡς δ' ὅτ' ἂν ἀΐξῃ νόος ἀνέρος...| ὡς κραιπνῶς μεμανία διέπτατο: *Od.* 7. 36 τῶν νέες ὡκείαι ὡσεὶ πτερὸν ἤε νύημα: *O. C.* 1081 ἀελλαία ταχύρροστος πελειάς: fr. 621 ἀελλάδες φωναί. Not 'lofty,' in which sense ἀνεμόεν could be said only of a high place. Cp. Shelley, *Prometheus*: 'He gave man speech, and speech created thought, Which is the measure of the universe.' Soph. does not imply that speech created thought; he is rather thinking of them as developed (in their riper forms) together.

355 ἀστυνόμους ὀργὰς, 'such dispositions as regulate cities'; i.e. those feelings which lead men to organise social life, and to uphold the social order by their loyalty. For ὀργὰς, cp. *Ai.* 639 συντρόφοις | ὀργαίς, the dispositions that have grown with his growth: *Eur. Tro.* 53 ἐπήνεσ' ὀργὰς ἡπίους. The relation of φθέγμα to ἀστυνόμοι ὀργαί is illustrated by *Arist. Pol.* 1. 2 § 12, where he is showing that man, more than any other ἀγελαῖον ζῷον, is πολιτικόν: 'Speech is intended to explain what is expedient and what is hurtful,—and so also what is just and unjust. It is characteristic of man, and compared with other animals, that he alone has a sense of good and evil, just and unjust; and it is the association of beings with this sense that make a Family and a State.'

356 ἐδιδάξατο here = simply αὐτὸς ἐαυτὸν ἐδίδαξε. The notion, 'men taught

each other,' 'learned by mutual converse,' cannot be extracted from it. The passive διδάσκειται as = μανθάνειν is freq., but I can find no parallel for the use of the aor. midd. here. For the ordinary use, cp. *Plat. Meno* p. 93 D τὸν νῖδον ἰππέα...ἐδιδάξατο (*had his son taught to ride*): so *Plat. Rep.* 467 E (διδασκόμενοι, 'when we have had them taught'); [*Plat. Theag.* 122 E, *De Virt.* 377 B; *Xen. Cyr.* 1. 6. 2, *Mem.* 4. 4. 5; *Ar. Nub.* 1338. Once or twice ἐδιδάχην is merely ἐδίδαξα with the idea of the teacher's interest super-added: *Pind. O.* 8. 59 τὸ διδάσθαι | εἰδότεν ῥέτερον: so *Simonides* fr. 145 (of himself) διδασκόμενος χορόν (unless he meant, 'caused to be trained'). In *Ar. Nub.* 783 διδάξαιμ' ἂν (*Elmsley*) should prob. be read. It is rare for any midd. form, without a reflexive pron., to denote that the subject acts on (and not for) himself: thus, 'he kills himself' is not ἀποκτείνεται, but ἀποκτείνει ἐαυτόν (*Plat. Phaed.* 61 E). The exceptions are chiefly words of the toilet, as λούομαι. The dative of the reflexive can be more easily understood, as *Thuc.* 6. 40 πόλις...οὐκ...αὐθαίρετος δουλείαν ἐπιβαλεῖται, *sibi imponit*.

358 πάγων κ.τ.λ. Construe: καὶ (ἐδιδάξατο) φεύγειν ἐναίθρεια βέλη δυσαύλων πάγων, καὶ δύσομβρα βέλη. He learned to build houses, to shelter himself from frost and rain. πάγοι δυσαυλοὶ = frosts which make it unpleasant to bivouac in the open: cp. *Aesch. Ag.* 555 δυσανίας. ἐναίθρεια = under a clear (frosty) sky: cp. fr. 154 ὅταν πάγου φανέτος αἰθρίου ('a clear frost') χερσὶν | κρύσταλλον ἀρπάσσει. Nauck takes δυσαύλων πάγων as

thought, and all the moods that mould a state, hath he taught himself; and how to flee the arrows of the frost, when 'tis hard lodging under the clear sky, and the arrows of the rushing rain; yea, he hath resource for all; without resource he meets nothing that must come: only against Death shall he call for aid in vain;

on the first  $\epsilon$  have been erased.—μόνωι L, with  $\omega\nu$  (not  $\omega\upsilon$ ) over  $\omega\iota$  from the first hand. 362 ἐπάξεται] Heindorf conject. ἐπεύζεται. Schneidewin, ἐπάσεται (so Semitelos, placing a stop at ἐρχεται, and reading τὸ μέλλον 'Αἰδαν μόνον | θέλξειν οὐκ ἐπάσεται, 'only he will not find the spell which can charm Hades'). Rauchenstein, οὐκ ἐπαρκέσει. Pallis, ἐπίσταται. M. Schmidt, ἐπραξέ πα. Seyffert, διδάζεται. Wecklein, τεπάσεται.

'inhospitable hills,' citing Moschion fr. 7. 5 (*Frag. Trag.* p. 633), who describes primitive man as inhabiting δρεγενή σπήλαια: but the context is against this. As corrections of the MS. αἰθρία, there is little to choose between ἐναίθρεια and ὑπαίθρεια: Aesch. *Ag.* 335 has ὑπαίθριων πάγων: but after πάγων the loss of ἐν would be easier than that of ὑπ. The  $\epsilon$  of αἰθρία could be long (as Solon 13. 22): but  $\epsilon$  is not elsewhere found in the derivatives; for in Cratinus *Δηλιάδες* fr. 5 we must read Ἰπέρβορελους αἰθρία τιμώντας στέφη (not, as Blaydes gives it, Ἰπέρβορενοι αἰθρία). The spelling ἐναίθρεια is conjectural, but in *O. C.* 1088 L has ἐπικικίω, as metre requires, for ἐπικικίω. Below, v. 814, ἐπινύμφειος has been conjectured: see n. there.—βόλη, the 'shafts' of piercing cold, or of lashing rain. Cp. Plat. *Legg.* 873 E κερανός, ἡ τι παρὰ θεοῦ τοιοῦτον βέλος ἰόν (some such swift and sudden visitation): Aesch. *P. V.* 371 βέλεσι πυρπνόνου ζάλης (sent forth from Aetna): *Il.* 1. 53 κῆλα θεοῖο (of the pestilence).

360 παντοπόρος is at once a comment on the achievements already enumerated (cp. περιφραδής in 348), and a general expression absolving the poet from further detail: 'yes, there is nothing that he cannot provide.' Isocr. may have had this passage in mind in or. 3 § 6 (quoted on 354), where an enumeration parallel with that of Soph. is closed by a phrase answering to παντοπόρος,—καὶ σχεδὸν ἅπαντα τὰ δι' ἡμῶν μεμηχανημένα λόγος ἡμῶν ἔστιν ὁ συγκατασκευάσας. We must not point thus: βέλη· παντοπόρος, ἄπορος κ.τ.λ., when the sense would be weakened, and the construction perplexed ('all-providing, and in no case without resource, he meets the future').

οὐδὲν ... τὸ μέλλον = οὐδὲν ὁ μέλλει

(ἔσεσθαι), nothing that is to be (cp. the absolute τὸ μέλλον, τὰ μέλλοντα). So Plat. *Lach.* 197 A ἐγὼ γε ἀνδρεία καλῶ οὔτε θηρία οὔτε ἄλλο οὐδὲν τὸ τὰ δεινὰ ὑπὸ ἀγνοίας μὴ φοβοῦμενον = οὐδὲν ὁ μὴ φοβείται. This negative form is as correct as (though actually rarer than) the positive πᾶν τὸ καλῶς ἔχον (Plat. *Rep.* 381 A) for πᾶν ὁ καλῶς ἔχει. Donaldson took τὸ μέλλον adverbially: 'in regard to the future, he comes to nothing without resources.' Cp. 728, μὴδὲν τὸ μὴ δίκαιον, where μὴδὲν is subst., not adv.

361  $\epsilon$  μόνον and μόνου are alike admissible; μόνον means, 'the only thing that he will not achieve is to escape death'; μόνου, 'the only thing that he will not escape is death.' In this general view of human achievement, μόνον seems a little the better. φεύξιν—ἐπάξεται, procure means of escape from death. ἐπάγεσθαι, prop. 'to bring into one's own country'; usu. said of calling in allies to help one; or of importing foreign products: Thuc. 4. 64 ξυμμάχους δὲ οὐδέποτε ... ἐπαξόμεθα: id. 1. 81 ἐκ θαλάσσης ὧν δέονται ἐπάγονται. Then often fig., of calling in anything to one's aid: Plat. *Legg.* 823 A τὸ δὲ δὴ παρὸν ἡμῶν τὰ νῦν οἷον μάρτυρα ἐπαγόμεθα' δηλοῖ μὲν ἂν ὁ βουλόμεθα: 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' *Gorg.* 492 B αὐτοὶ ἑαυτοῖς δεσπότην ἐπαγαγοῦντο τὸν τῶν πολλῶν ἀνθρώπων νόμον τε καὶ λόγον καὶ ψόγον ('call in to rule them'). Menander *Τόρια* fr. 2 γέροντα δυστυχοῦντα, τῶν θ' αὐτοῦ κακῶν | ἐπαγόμενον λήθην, ἀνέμνησας πάλιν ('seeking to procure forgetfulness of his troubles'). The word is admirably suitable and vivid here: man looks to every side for succour against the foe that is ever in the land,—Death; but from no



6 νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασται.

ἀντ. β.

σοφόν τι τὸ μηχανόεν 365  
2 τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ'  
ἐπ' ἐσθλὸν ἔρπει.  
3 νόμους \*γεραίρων χθονὸς θεῶν τ' ἔνορκον δίκαν,  
4 ὑψίπολις· ἀπολις, ὅτῳ τὸ μὴ καλὸν 370  
5 ξύνεστι τόλμας χάριν. μῆτ' ἐμοὶ παρέστιος  
6 γένοιτο μῆτ' ἴσον φρονῶν, ὅς τὰδ' ἔρδει. 375

363 ἀμηχάνων L, with ουσ written over ων by a late hand. (Dübner says, 'ων ex ουσ factum a m. rec.:' but ων is from the first hand, and has not been touched.)  
365 σοφόν τι] Heimsoeth conject. δεινόν τι: Schmidt, τοῖόν τι: Gleditsch, τοσόνδε.  
366 ὑπὲρ ἐλπίδ' L (not ὑπερελπίδ').—ἔχων] ἔχον 1: cp. 344. 367 τοτὲ L, ποτὲ 1.  
368 παρείρων MSS. (with glosses πληρῶν, τηρῶν, στέργων).—Reiske conject. γεραίρων. Dindorf, παραιρῶν. Schaefer, γὰρ αἰρων. Schneidewin, τ' αἰρων. Pallis, τε τηρῶν.

quarter can he find help. It is surprising that so many recent critics should have confidently condemned ἐπάξεται, and sought to replace it by conjectures (see cr. n.).

363 f. ἀμηχάνων, such as seem to baffle all treatment: *El.* 140 ἀμήχανον | ἄλγος: Simonides *ap.* Plat. *Proi.* 344 C ἀμήχανος συμφορά.—φυγὰς, like φεύξιν: Eur. *Helen.* 799 λέκτρων...φυγὰς, means of escape from the union; cp. Ar. *Eg.* 759 καὶ τῶν ἀμηχάνων πόρους εὐμηχάνους πορίζων.—ξυμπέφρασται, here midd., as Aesch. *Suppl.* 438 καὶ δὴ πέφρασμαι: cp. O. C. 1016 n.

365—375 The ode closes with a more direct reference to the incident which suggested its theme. The daring ingenuity shown by the unknown breaker of Creon's edict is an instance of the subtlety which leads to ruin. The implied contrast with Creon—ὑψίπολις by his care for the laws—is effective in view of the destined περιπέτεια.

365 f. σοφόν τι...ἔχων: lit., possessing, in his resourceful skill, a thing subtle beyond belief: σοφόν τι is predicate, and in apposition with τὸ μηχανόεν τέχνας. Cp. Thuc. 2. 89 μέγα τι τῆς διανοίας τὸ βέβαιον ἔχοντες ἀντιτολμῶσιν: 'they are strong in the confidence of their spirit when they confront the foe.' There is no ground for altering σοφόν into δεινόν, τοῖόν, or the like.—τὸ μηχανόεν τ., the inventive quality in his skill: for τέχνας, cp. O. T. 380 n.; for the absence of τὰς, cp. above, 10 (κακά). Cp. Thuc. 1. 90

τὸ...βουλόμενον καὶ ὑποκτον τῆς γνώμης: 2. 61 ἐν τῷ ὑμετέρῳ ἀσθενεῖ τῆς γνώμης.

367 ποτὲ μὲν...ἄλλοτ'. L has ποτὲ here: cp. *El.* 739 τότ' (i.e. ποτὲ) ἄλλος, ἄλλοτ' ἄτερος: Plat. *Phaedr.* 237 ε ποτὲ μὲν ἡ ἐτέρα, ἄλλοτε δὲ ἡ ἐτέρα κρατεῖ. Cp. O. C. 1745 n. There is no reason, then, for reading ποτὲ μὲν here with inferior MSS., though it is equally good (Plato has ποτὲ μὲν answered by ποτὲ δέ, by ἐνίοτε δέ, or by αὐθις δέ).—ἐπ' with κακόν as well as ἐσθλόν: cp. 212 n. on κάς.

368 γεραίρων, 'honouring,' is in my belief a certain correction of the MS. παρείρων. The latter='weaving in,' as a thread into a texture, or a flower into a wreath: for the genuine fig. use of it, see Xen. *Symp.* 6. 2 μεταξὺ τοῦ ὕμῳ λέγειν οὐδ' ἂν τρίχα, μὴ ὅτι λόγον, ἂν τις παρείρει: 'while you are speaking, one could not put in a hair, much less a speech' (so close and continuous is the texture of your speaking). Here, παρείρων has been explained as, 'weaving the laws (etc.) into the texture of his life'; but, even if we grant that so strange a phrase would be possible with words added to express 'the texture of his life,' it is certainly impossible without them. Dindorf proposed παραιρῶν as='wresting,' 'violating' (a strange sense), and pointed at δίκαν· 'he comes to evil (though at other times to good) when he violates the laws,' etc. ΓΕΡΑΙΡΩΝ could easily generate ΠΑΡΕΙΡΩΝ. γεραίρειν, prop. to distinguish by gifts of honour, is also a general poet. synonym for τιμᾶν: cp. Her.

om baffling maladies he hath devised escapes.

unning beyond fancy's dream is the fertile skill which  
s him, now to evil, now to good. When he honours  
ws of the land, and that justice which he hath sworn by  
ods to uphold, proudly stands his city: no city hath he  
for his rashness, dwells with sin. Never may he share  
earth, never think my thoughts, who doth these things!

2nd anti-  
strophe.

os, *παροίκων* ('dwellers' in the land), with *εὐορκῶν* (= 'φυλάττων εὐσεβῶς') for  
370 *ὕψιπολις*] *ῥυσίπολις* Iernstedt. 373 *μή τέ μοι* (not *μήτε μοι*) L:  
λ τ. 374 *μήτ' ἴσον*] In L more than one letter has been erased after τ'  
r suggests *ω*, Campb. *εγ*). 375 *ἔρδει* L (not *ἔρδοι*: the *ε* is clear, and has  
n touched).

ἴμων τὸν Ἀδρηστον καὶ δὴ πρὸς τὰ  
ὑποῦ τραγικοῖσι χοροῖσι ἐγέραιρον.  
· ὅδο γένος Ὀλυμπίων θεῶν | μέλε  
αἶρε φωνῇ. "ἡμιθεὶς ἰσὸς ἔστι". D.

θεῶν τ' ἑνορκον δίκαν, Justice,  
nen swear to observe, taking oaths  
gods (ἄρκοι θεῶν: O. T. 647 n.):  
θεῶν κεκυρωμένην.

Σ. *ὕψιπολις* seems best taken as  
ἢ πόλιν ἔχων: cp. Pind. P. 8. 22  
πολις... νᾶσος (Aegina). In O. 2.  
on, tyrant of Acragas, is called  
is in an active sense, as = ὀρθῶν  
ν. In O. T. 510 *ἀδύπολις* = ἀνδρά-  
τῶλει: but it is harder to suppose  
πολις could have been intended to  
'standing high in his city.' Nor  
that be the fittest sense. The  
tizen makes the prosperous city;  
r prosperity is his. See on 180.  
ause the Chorus thinks especially  
n (191 *τοιούτῳ* ἐγὼ νόμοισι τήνδ'  
λιν).—*ἄπολις*. Where the typical  
s a law-breaker, the city is ruined,  
s evil-doer is left citiless. So  
had described law-breaking as  
*στοῖς* (185). The contrast with  
r shows that the sense is not  
'when a man breaks the law he  
s an exile' (Lys. or. 21 § 35 *ἀντι-  
ὦν ἀπόλιδας*). The central thought  
ower of human wit to make or  
s πόλις, according as the man is  
or immoral.—τὸ μὴ καλόν, the  
μή, such a mood as is not good.—  
χάριν, by reason of ('thanks to')  
acity, with *ξύνεστι*, not with *ἀπο-*  
ι). In O. T. 888 *δυσπότημον χάριν*  
is not precisely similar, since it  
th *κακὰ νιν ἔλοιτο μοῖρα*. Others

point at *ξύνεστι*, taking *τόλμας χάριν* with  
*μήτ' ἐμοὶ* κ.τ.λ.: but *μήτ'* should clearly  
be the first word in that sentence.

372 Σ. *παρίστιος*. Cp. O. T. 249 n.,  
where Oed. invokes a curse on himself,  
should the murderer become *ξυνέστιος*  
with him: also *ib.* 240 n. Hor. *Carm.* 3.  
2. 26 *vetabo, qui Cereris sacrum Vulgaris  
arcanae, sub isdem Sit trabibus, fragi-  
lentive mecum Solvat phaselon*. Schnei-  
dewin cp. also Eur. fr. 848 (the dis-  
honourer of parents) *μή μοι γένοιτο μήτε  
συνθύτης ποτέ*, κ.τ.λ., and Callim. *Hymn.*  
6. 117 (to Demeter) *μή τήνως ἐμὴν φίλος,  
ὅς τοι ἀπεχθής, | εἴη, μήθ' ὁμότοιχος*.—*ἴσον  
φρονῶν*, 'may he not become like-minded  
with me,' is another way of saying, 'may  
I never come to share his sentiments.'  
Cp. *Il.* 15. 50 *ἴσον ἐμοὶ φρονέουσα*, 'like-  
minded with me': Ar. *Av.* 634 *ἐμοὶ φρο-  
νῶν ξυνφῶ*. In a narrower sense (not in-  
tended here) τὰ αὐτὰ φρονεῖν was said of  
agreement in politics, *idem sentire de re-  
publica*: Her. 1. 60 τῶνδ' φρονήσαντες,  
'having made common cause' (the *στα-  
σιῶται* of Megacles and Lysurgus).

375 *ἔρδει*, L's reading, should be kept.  
The indic. is, of course, compatible with  
generality: for such an indic. after an  
optative, cp. Dem. or. 4. 51 *νικῶν δ' ὅ τι  
πᾶσιν ὑμῶν μέλλει συνοίσειν*. It is also  
rather in favour of the indic. that the  
speaker is here thinking of an actual case.  
The optat. *ἔρδοι* would be abstract, 'any  
one who should conceivably do these  
things,' and would be equally correct: cp.  
on 666.

376 The choral ode has closed with  
an allusion to the unknown *man* (Σ: cp.  
248 *τίς ἀνδρῶν*, 319 *ὁ δρῶν*). At this mo-

ἔς δαιμόνιον τέρας ἀμφινόω,  
 τόδε· πῶς εἰδὼς ἀντιλογήσω  
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;  
 ὦ δύστηνος  
 καὶ δυστήνου πατὸς Οἰδιπόδα,  
 τί ποτ'; οὐ δὴ που σέ γ' ἀπιστοῦσαν  
 τοῖς βασιλείοισιν ἄγουσι νόμοις  
 καὶ ἐν ἀφροσύνῃ καθελόντες;

380

ΦΤ. ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔξειργασμένη·  
 τήνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;  
 ΧΟ. ὁδ' ἐκ δόμων ἄψορρος ἐς δέον περᾶ.  
 ΚΡ. τί δ' ἔστι; ποία ξύμμετρος προὔβην τύχη;  
 ΦΤ. ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπάμοτον·  
 ψεύδει γὰρ ἢ πῖνοια τὴν γνώμην· ἐπεὶ

385

**376** ἔς] Reiske conject. *el* [i.e. 'I marvel whether this portent is supernatural'], and presently πῶς δ'.—ἀμφινόω L, the first o blotted. **378** τήνδ' οὐκ εἶναι] Hermann conject. *μη οὐ τήνδ' εἶναι*. **380** καὶ δυστήνου] Meineke conject. *κακ* (or *παῖ*) δ. **382** βασιλείοις ἄγουσι L, βασιλείοισιν ἄγουσι Triclinius. So in 931 L has τοῖς for τοῖσιν.

ment Antigone is led in by the Guard.—ἀμφινόω: cp. *O. C.* 316 (where Antigone can scarcely believe her eyes, on seeing Ismene), ἀρ' ἔστιν; ἀρ' οὐκ ἔστιν; ἢ γνώμη πλανᾷ; For *ἔς*, cp. φοβέσθαι *εἰς* τι, *O. T.* 980 n.—δαιμόνιον τέρας, a portent sent by gods,—so astounding as to require a supernatural cause. *Xen. Mem.* 1. 3. 5 *εἰ μή τι δαιμόνιον εἴη*.

**377 f.** πῶς εἰδὼς κ.τ.λ.: 'How, when I know (that she *is* Antigone, *sc.* *ὅτι ἔστι*), shall I maintain that she is *not*?' (οὐκ εἶναι=ὅτι οὐκ ἔστι). A simple verb of 'saying' regularly takes οὐ with inf. in oratio obliqua: λέγω οὐκ εἶναι=ὅτι οὐκ ἔστι. If this verb of saying is negated, the negative with the inf. is still οὐ: πῶς λέξω οὐκ εἶναι; Here, ἀντιλογέω has the construction of a simple verb of saying: πῶς ἀντιλογήσω οὐκ εἶναι; Hermann conjectured *μη οὐ τήνδ' εἶναι* (which is palaeographically very improbable). *μη οὐκ εἶναι* would be the normal constr. after πῶς ἀντιλογήσω, if ἀντιλογέω were viewed in its special quality as a verb of 'denying.' ἀρνούμαι *μη εἶναι*: πῶς ἀρνήσομαι *μη οὐκ* (or simply *μή*, *O. T.* 1388 n.) *εἶναι*; Cp. below, 443 n. It may be noted that, when ἀντιλέγω means to 'deny,' it is more often followed by *ὡς* (or *ὅτι*) οὐ with the finite

verb; when followed by *μή* and inf., it more often means 'to protest against' a measure; Thuc. 3. 41 *ἀντέλεγε...μη ἀποκτεῖναι Μυτιληναίους*; *Xen. Cyr.* 2. 2. 20 *ἀσχυρὸν ὃν (=οὐ δεῖ) ἀντιλέγειν τὸ μη οὐχὶ τὸν πλεῖστα πονοῦντα...μεγίστων ἀξιούσθαι*.—ἀντιλογήσω might be deliberative aor., but is rather fut. ind. (cp. *O. T.* 1419, *O. C.* 310).

**379 f.** ὦ δύστηνος: nom. for voc., *O. C.* 185 n.—δ. πατὸς, gen. of origin: *O. C.* 214 n.—Οἰδιπόδα occurs as gen. in *O. T.* 495, but as voc. *ib.* 1194.

**381 f.** τί ποτ'; Cp. *Ph.* 1210.—ὁ δὴ που: cp. *O. T.* 1472 *ὁ δὴ κλύω που...*—ἀπιστοῦσαν = ἀπειθοῦσαν, cp. 219, 656.—ἄγουσι. It is far more probable that the final *ν* of βασιλείοισιν should have dropped out in L (see cr. n.) than that Soph. should have written ἀπάγουσι. At Athens ἀπάγω and ἀπαγωγή were technical terms for a process of summary arrest by which any citizen could bring before the magistrates a person taken in a criminal act (*ἐπ' αὐτοφώρῳ*). We have seen (on v. 158) that a word with a technical Attic sense was not necessarily excluded from Attic poetry. But ἀπάγω would surely jar here. Allowing for the difference between a technicality and a

*Enter the Guard, on the spectators' left, leading in*  
ANTIGONE.

What portent from the gods is this?—my soul is amazed. Anapaes  
I know her—how can I deny that yon maiden is Antigone?

O hapless, and child of hapless sire,—of Oedipus! What  
means this? Thou brought a prisoner?—thou, disloyal to the  
King's laws, and taken in folly?

GUARD.

Here she is, the doer of the deed:—we caught this girl  
burying him:—but where is Creon?

CH. Lo, he comes forth again from the house, at our need.

CR. What is it? What hath chanced, that makes my  
coming timely?

GU. O King, against nothing should men pledge their  
word; for the after-thought belies the first intent. I could

—*βασιλεὺς ἀπάγουσι* Boeckh (for which Wecklein suggests *ἐσάγουσι* or *προσάγουσι*).  
384 In L the speaker is designated by *αγ.*, before which S has written *φύλαξ* in the margin:  
cp. 223.—*ἐξεργασμένη* L (without art.): *ἡ ἐξεργασμένη* r and Brunnk. 386 *ἀφορρὸς*]  
The *α* made from *δ* in L.—*εἰς δέον* r (including A): *εἰς μέσον* L. Nauck writes *εἰς*  
*καιρὸν*: Semitelos, *αἰσῶς*. Wecklein conject. *ἐς καλόν*. 387 *ξύμμετρος ἐξέβην* L,  
with *προύβην* written above by S. *ποῖα ξύμμετρος προύβη τύχη* r.—Bergk conject.

colloquialism, it would be nearly as bad  
as, 'Have they taken you up?'—*καὶ*  
connects *ἀπιστοῦσαν* with *καθελόντες*  
(not with *ἐν ἀφροσύνῃ*): cp. O. C. 737 n.

384—381 Second *ἐπισόδιον*. Anti-  
gone, brought before Creon, avows and  
justifies her deed. Creon declares that  
she shall die. Ismene, when led in  
(531), associates herself with the act,  
but is not permitted by her sister to  
claim any part in it. Creon orders that  
both sisters shall be kept prisoners.

384 *ἐκείνη*, she whom we sought:  
cp. O. C. 138 *ὅδ' ἐκείνος ἐγώ, n.*—*τοῦργον*  
*ἡ ἔργα*: for the order, cp. 324.

386 *ἐς δέον*: cp. O. T. 1416 *ἐς δέον*  
*πάρεσθ' ὅδε* | *Κρέων*: so *id.* 78 *εἰς καλόν*:  
*Αἰ.* 1168 *ἐς αὐτὸν καιρὸν*. L has *εἰς μέσον*,  
*i.e.* 'he comes forth in public' (so that  
you, and all, can speak with him).  
The phrase occurs elsewhere in Soph.,  
but never with ref. to entrance on the  
stage: *Ph.* 609 *ἐδεῖξ' Ἀχαιοὺς ἐς μέσον*  
(showed him publicly); *Αἰ.* 1285 *τὸν*  
*κλήρον ἐς μέσον καθέλις* (*i.e.* among the  
others): *Tr.* 514 *ἴσαν ἐς μέσον* (into the  
arena). Here, *ἐς δέον* is not only far the  
better phrase, but is confirmed by Creon's  
question in the next v., *ποῖα ξύμμετρος...*

*τύχη*; A, and almost all the later MSS.,  
have *εἰς δέον*, which may, doubtless, have  
been a conjecture suggested by O. T. 1416,  
—as is held by those who believe all our  
MSS. to have come from L; but it looks  
more like a true reading which L has  
somehow missed. Cp. on 831.

387 *ξύμμετρος*, commensurate with,  
*i.e.* here, opportune for. O. T. 84 *ξύμμε-*  
*τρος γὰρ ὡς κλύειν*: *id.* 1113 *ξυνάδει τῷδε*  
*τάνδρι σύμμετρος*.

388 *ἀπώμοτον*, *adiurandum*: there  
is nothing, the possibility of which men  
ought to deny on oath: *οὐκ ἔστιν ὃ τι*  
*ἀπομύναται χρὴ βροτοῖς μὴ οὐκ ἂν γενέσθαι*.  
Archilochus fr. 76 *χρημάτων δελπτον οὐδὲν*  
*ἔστιν οὐδ' ἀπώμοτον* | *οὐδὲ θαυμάσιον*. Eu-  
polis IIόλεις fr. 25 *τί δ' ἔστ'* | *Ἀθηναῖοι*  
*πρᾶγμ' ἀπώμοτον*;

389 *ψεύδει* = falsifies (like *ψευδοποιεῖν*):  
Thuc. 3. 66 *τὴν... ψευθεῖσαν ὑπόσχασιν*.—  
*ἡ ἔπινοια*, here, the after-thought, *αἱ*  
*δεύτεραι φροντίδες*. But usually the *ἐπί*  
in *ἐπινοεῶ*, *ἐπίνοια*, denotes *ἀνασκευάζειν*,—  
'forming a design,' or 'inventing': *Ar.*  
*Eg.* 90 *οἶνον σὺ τολμᾷς εἰς ἐπίνοϊαν λαιδο-*  
*ρεῖν*; Cp. Lucian *Προμηθεὺς εἰ ἐν λόγους*  
*γὰρ τὸ γε μεταβουλεύεσθαι Ἐπιμηθεὺς ἔργον,*  
*οὐ Προμηθεὺς ἔστιν*.

"Commensurate as] what sort of fate have I come forth?"

σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγώ, 390  
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην. τότε·  
 ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ  
 ἔοικεν ἄλλη μῆκος οὐδὲν ἡδονῇ,  
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,  
 κόρην ἄγων τήνδ', ἡ καθηρέθη τάφον 395  
 κοσμοῦσα. κλήρος ἐνθάδ' οὐκ ἐπάλλετο,  
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.  
 καὶ νῦν, ἀναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν  
 καὶ κρῖνε κἀξέλεγχ'. ἐγὼ δ' ἐλεύθερος  
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΤ. αὕτη τὸν ἀνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

/ΚΡ. ἡ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;

ξύμμετρ' ἐξέβην.

390 σχολῇ ποθ' ἤξειν (ἤξειν L) δεῦρ' ἂν ἐξηύχουν ἐγώ MSS. Wecklein conject. δεῦρό μ' for δεῦρ' ἂν. Meineke, ἦκειν for ἤξειν, or δεῦρό γ' for δεῦρ' ἂν. Blaydes, ποτ' ἐλθεῖν, or γ' ἂν ἐλθεῖν, for ποθ' ἤξειν. F. W. Schmidt, δεῦρ', ἀναξ, ἡδονῇ.

392 ἐκτός] Seyffert conject. ἀποπος: Gleditsch, ἄλογος: Pallis, εἰκός.—ἐλπίδας] In L the first hand wrote ἐλπίδα, but σ has been added (by the first hand itself, I think) above the α. Some think that the ρά of χαρὰ was added by S: this seems

390 ἐξηύχουν ἂν, I could have vowed, σχολῇ ἤξειν ποτὶ δεῦρο, that it would be long before I ever came hither. Cp. Eur. *Helén.* 1619 οὐκ ἂν ποτ' ἦθχουν οὐτε σ' οὐθ' ἡμᾶς λαθεῖν | Μενέλαον, ὦναξ, ὡς ἐλάνθανεν πάρων: 'I should never have expected that he would escape us'; where (as the order of words shows) ἂν goes with ἦθχουν,—the suppressed protasis being, as here, εἰ ἡρώτα τις, 'if any one had asked me.' So Lys. or. 12 § 22 ἐγὼ δ' ἐβουλόμην ἂν αὐτοὺς ἀληθῆ λέγειν, 'I could wish' (the ref. there being to present time), sc. εἰ δυνατόν ἦν. Cp. *Ph.* 869 n. The needless emendations of this verse have aimed at disjoining ἂν from ἐξηύχουν and attaching it to the infin., or else at removing it altogether. But, though the φύλαξ had actually said (in the 'aside' at 329) that he did not mean to come back, he was not therefore debarred from using this turn of phrase; 'I could have vowed that I would not come back.'—σχολῇ (cp. 231), here iron., 'not in a hurry' (*O. T.* 434 n.); Shaksp. *Tit. Andron.* 1. 2. 301 'I'll trust by leisure him that mocks me once.'

391 ταῖς σαῖς ἀπειλαῖς, 'by reason of thy threats': cp. 335 (νότῳ) n., 588

(πνοαῖς), 956 (ὄργαις). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 691 λόγοις.—ἐχειμάσθην: *Ph.* 1460 χειμαζομένῳ (ἐμοί), in my sore trouble.

392 ἡ...ἐκτός (τῶν ἐλπίδων) καὶ παρὰ ἐλπίδας. I cannot parallel this Zeugma of preps. with a case suited only to the second (in *Il.* 17. 760 περὶ τ' ἀμφὶ τε τάφρον both preps. take acc.): and yet it seems to be genuine, the phrase being so energetic and compact. ἐκτός is certainly supported by 330, while ἀποπος, ἄλογος, and εἰκός are all very improbable substitutes. Nor can I think, with Schütz, that ἐκτός is here adverb: 'the outside joy' (i.e. outside of one's calculations).

393 ε. οὐδὲν ἔοικε μῆκος; is not at all (adv.) like in greatness, ἄλλη ἡδονῇ, to any other pleasure; i.e. is vastly greater than any other. For the adv. οὐδὲν, cp. Plat. *Lys.* 220 c τὸ φίλον...οὐδὲν τούτοις ἔοικε. For μῆκος=απρὸς μέτρον, Empedocles 15 ἐξ οὗς τιμῆς τε καὶ ὅσων μήκος δλβον: so Pindar speaks of μακρὸς δλβος (*P.* 2. 26), μακροτέρα ἀρετά (*I.* 4. 21), Aristotle of μακρὰ τιμήματα (*Pol.* 3. 5. 6, opp. to βραχέα *ib.* 4. 4. 24), μακρὰ οὐσία

have vowed that I should not soon be here again,—scared by thy threats, with which I had just been lashed: but,—since the joy that surprises and transcends our hopes is like in fulness to no other pleasure,—I have come, though 'tis in breach of my sworn oath, bringing this maid; who was taken showing grace to the dead. This time there was no casting of lots; no, this luck hath fallen to me, and to none else. And now, Sire, take her thyself, question her, examine her, as thou wilt; but I have a right to free and final quittance of this trouble.

CR. And thy prisoner here—how and whence hast thou taken her?

GU. She was burying the man; thou knowest all.

CR. Dost thou mean what thou sayest? Dost thou speak aright?

very doubtful. The  $\rho$  is somewhat small and fine; but cp. the  $\lambda$  of  $\epsilon\lambda\pi\acute{\iota}\delta\alpha$ , and the  $\sigma$  of  $\acute{\alpha}\pi\omega\mu\omicron\tau\omicron\varsigma$  in 394. 393 f. Nauck condenses these two verses into one, which he places in the text:  $\pi\acute{\epsilon}\pi\epsilon\iota\kappa\epsilon\nu$ ,  $\eta\kappa\omega$   $\kappa\alpha\iota$   $\pi\epsilon\rho$   $\omega\kappa$   $\acute{\alpha}\pi\omega\mu\omicron\tau\omicron\varsigma$ . Mekler rejects vv. 392—394 as spurious.— $\delta\rho\kappa\omega\kappa$ ] L has  $\sigma\upsilon$  over  $\omega\kappa$  from the first hand. 395  $\kappa\alpha\theta\epsilon\nu\rho\acute{\epsilon}\theta\eta$  L.— $\kappa\alpha\theta\eta\rho\acute{\epsilon}\theta\eta$  an anonymous critic in *Class. Journ.* xvii. 58: and so many recent edd. 402  $\epsilon\theta\alpha\pi\tau\epsilon$ ]  $\epsilon\theta\alpha\pi\tau\epsilon$  L. 408  $\xi\nu\iota\eta\varsigma$ ]  $\xi\nu\iota\epsilon\iota\sigma$  L, as O. T. 628, *El.* 1347, and *Teis El.* 596. Some hold, with Brunck, that the Attic 2nd sing. pres. was  $\lambda\epsilon\iota\varsigma$ , and of  $\tau\acute{\iota}\theta\eta\mu\iota$ ,  $\tau\acute{\iota}\theta\epsilon\iota\varsigma$ . But see Porson, *Eur. Or.* 141, and Ellendt *s.v.*  $\eta\eta\mu\iota$ .

(*ib.* 4. 4. 5), and Soph. himself of  $\mu\alpha\kappa\rho\acute{o}\varsigma$   $\pi\lambda\omicron\upsilon\tau\omicron\varsigma$  (*Al.* 130). For  $\eta\kappa\omega$  Wolff-Belermann cp. Thuc. 7. 71  $\delta\ldots\phi\acute{o}\beta\omicron\varsigma$   $\eta\kappa\omega\ldots$   $\sigma\acute{\upsilon}\delta\epsilon\nu\iota$   $\epsilon\iota\kappa\acute{\iota}\omega\varsigma$  ('great beyond example'), Xen. *De Vect.* 4. 31  $\sigma\acute{\upsilon}\delta\epsilon\nu\iota$   $\tau\acute{\omega}\nu$   $\pi\alpha\rho\epsilon\lambda\eta\lambda\upsilon\theta\acute{o}\tau\omega\nu$   $\epsilon\iota\kappa\acute{\iota}\omega\varsigma$  ('far greater than any of the past'); and for the sentiment, Eur. fr. 554  $\acute{\epsilon}\kappa$   $\tau\acute{\omega}\nu$   $\delta\epsilon\lambda\tau\pi\omega\nu$   $\eta$   $\chi\acute{\alpha}\rho\iota\varsigma$   $\mu\epsilon\iota\zeta\omega\nu$   $\beta\rho\omicron\tau\omicron\iota\varsigma$  |  $\phi\alpha\nu\epsilon\iota\sigma\alpha$   $\mu\acute{\alpha}\lambda\lambda\omicron\nu$   $\eta$   $\tau\acute{o}$   $\pi\rho\omicron\sigma\delta\omicron\kappa\acute{\omega}\mu\epsilon\nu\omicron\nu$ .—Nauck's treatment of this verse and the next has no justification: see cr. n.

394  $\delta\iota'$   $\delta\rho\kappa\omega\nu$ ... $\acute{\alpha}\pi\omega\mu\omicron\tau\omicron\varsigma$ , though I had sworn with oaths (sworn solemnly) not to come. Cp. *Al.* 1113  $\delta\rho\kappa\omega\nu$   $\omicron\lambda\omicron\sigma\iota\nu$   $\eta\nu$   $\acute{\epsilon}\nu\omega\mu\omicron\tau\omicron\varsigma$ : Ar. *Ran.* 150  $\epsilon\pi\acute{\iota}\omicron\rho\kappa\omicron\nu$   $\delta\rho\kappa\omicron\nu$   $\acute{\omega}\mu\omicron\sigma\epsilon\nu$ .

395 f.  $\kappa\alpha\theta\eta\rho\acute{\epsilon}\theta\eta$  (cp. 383  $\kappa\alpha\theta\epsilon\lambda\acute{o}\nu\tau\epsilon\varsigma$ ) is clearly better here than L's  $\kappa\alpha\theta\epsilon\nu\rho\acute{\epsilon}\theta\eta$ : and the compound  $\kappa\alpha\theta\epsilon\nu\rho\acute{\iota}\sigma\kappa\omega$  is nowhere found in classical Attic.— $\tau\acute{\alpha}\phi\omicron\nu$   $\kappa\omicron\sigma\mu\omicron\theta\iota\sigma\alpha$ , paying the due rites of burial ( $\tau\acute{\alpha}\phi\omicron\nu$  =  $\tau\alpha\phi\acute{\eta}\nu$ , cp. 490), by sprinkling the dust and pouring the libations on the corpse.  $\kappa\omicron\sigma\mu\acute{\epsilon}\omega$  was specially said of obsequies: cp. 901, *El.* 1139  $\lambda\omicron\nu\tau\rho\acute{\alpha}\iota\varsigma$   $\acute{\epsilon}\kappa\delta\omicron\sigma\mu\eta$ .— $\epsilon\pi\acute{\alpha}\lambda\lambda\epsilon\tau\omicron$ , as when lots were shaken in a helmet (*Al.* 1285; cp. *El.* 710). His  $\eta\rho\mu\alpha\iota\omicron\nu$  is the luck of being the first to bring the glad tidings,—as his former mission was ironically called  $\tau\acute{\omega}\tau\omicron$   $\tau\acute{\alpha}\gamma\alpha\theta\acute{o}\nu$  (275). In the

discovery and seizure of Antigone he had no greater share than his comrades (432).

399 f.  $\kappa\rho\acute{\iota}\nu\epsilon$  =  $\acute{\alpha}\nu\acute{\alpha}\kappa\rho\iota\nu\epsilon$ , question: *Al.* 586  $\mu\grave{\eta}$   $\kappa\rho\acute{\iota}\nu\epsilon$ ,  $\mu\grave{\eta}$   $\xi\epsilon\tau\alpha\zeta\epsilon$ .— $\delta\iota\kappa\alpha\iota\acute{o}\varsigma$   $\epsilon\mu\iota$ : the only certain instance in Tragedy of the personal constr. (Thuc. 1. 40  $\delta\iota\kappa\alpha\iota\acute{o}\iota$   $\gamma'$   $\acute{\epsilon}\sigma\tau\epsilon$ ... $\lambda\acute{\epsilon}\nu\alpha\iota$ ); for in Eur. *Hipp.* 1080  $\mu\acute{\alpha}\lambda\lambda\omicron\nu$   $\gamma\epsilon$   $\mu\acute{\alpha}\lambda\lambda\omicron\nu$   $\sigma\alpha\nu\tau\acute{o}\nu$   $\eta\sigma\kappa\eta\sigma\alpha\varsigma$   $\sigma\acute{\epsilon}\beta\epsilon\iota\nu$  |  $\eta$   $\tau\omicron\upsilon\varsigma$   $\tau\epsilon\kappa\acute{o}\nu\tau\alpha\varsigma$   $\delta\omicron\sigma\iota\alpha$   $\delta\rho\acute{\alpha}\nu$ ,  $\delta\iota\kappa\alpha\iota\omicron\varsigma$   $\acute{\omega}\nu$ , the latter words are more pointed if ironical ('just man though thou art'): and Aesch. *Eum.* 55  $\kappa\alpha\iota$   $\kappa\acute{o}\sigma\mu\omicron\varsigma$   $\sigma\acute{\upsilon}\tau\epsilon$   $\pi\rho\acute{o}\varsigma$   $\theta\epsilon\acute{\omega}\nu$   $\acute{\alpha}\gamma\acute{\alpha}\lambda\mu\alpha\tau\alpha$  |  $\phi\acute{\epsilon}\rho\epsilon\iota\nu$   $\delta\iota\kappa\alpha\iota\omicron\varsigma$  is different ('proper to bring'). But Ar. has this use, *Nub.* 1283  $\acute{\alpha}\pi\omicron\lambda\alpha\beta\epsilon\acute{\iota}\nu$ ... $\delta\iota\kappa\alpha\iota\omicron\varsigma$   $\epsilon\iota$ , and *ib.* 1434.— $\acute{\alpha}\pi\eta\lambda\lambda\acute{\alpha}\chi\theta\alpha\iota$ , perf., for good and all: O. T. 1050.

401 f. Observe the order of the words as marking his amazement. For the double interrog. cp. *Il.* 21. 150  $\tau\acute{\iota}\varsigma$   $\pi\acute{o}\theta\epsilon\nu$   $\epsilon\iota\varsigma$   $\acute{\alpha}\nu\delta\rho\acute{\omega}\nu$ ; *Ph.* 243  $\tau\acute{\iota}\nu\iota$  |  $\sigma\acute{\tau}\acute{o}\lambda\omega$   $\pi\rho\omicron\sigma\epsilon\sigma\chi\epsilon\varsigma$   $\tau\acute{\eta}\nu\delta\epsilon$   $\gamma\acute{\eta}\nu$ ,  $\pi\acute{o}\theta\epsilon\nu$   $\pi\lambda\acute{\epsilon}\omega\nu$ ;— $\pi\acute{\alpha}\nu\tau'$   $\acute{\epsilon}\pi\acute{\iota}\sigma\tau\alpha\sigma\alpha\iota$ : one of the formulas which often close a messenger's speech, as *Tr.* 484  $\pi\acute{\alpha}\nu\tau'$   $\acute{\epsilon}\pi\acute{\iota}\sigma\tau\alpha\sigma\alpha\iota$   $\lambda\acute{o}\gamma\omicron\nu$ : *Al.* 480  $\pi\acute{\alpha}\nu\tau'$   $\acute{\alpha}\kappa\eta\kappa\omicron\alpha\varsigma$   $\lambda\acute{o}\gamma\omicron\nu$ : *ib.* 876  $\pi\acute{\alpha}\nu\tau'$   $\acute{\alpha}\kappa\eta\kappa\omicron\alpha\varsigma$ : *Ph.* 241  $\acute{\omicron}\iota\sigma\theta\alpha$   $\delta\eta$   $\tau\acute{o}$   $\pi\acute{\alpha}\nu$ .

408  $\eta$   $\kappa\alpha\iota$ , O. T. 368 n. The first  $\kappa\alpha\iota$  here is not 'both.'— $\acute{\omicron}\rho\theta\acute{\omega}\varsigma$ , 'rightly': i.e. do your words express what you really

ΦΤ. ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν  
ἀπείπας. ἄρ' ἐνδηλα καὶ σαφῇ λέγω;

405= 5

ΚΡ. καὶ πῶς ὁράται κάπιληπτος ἥρέθη;

ΦΤ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,  
πρὸς σοῦ τὰ δειν' ἐκεῖν' ἐπηπειλημένοι,  
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν  
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,  
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι, ὅσμην  
ἀπ' αὐτοῦ μὴ βάλη πεφηνγότες, ἐγερτὶ  
κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις

41=

404 ἰδὼν Brunk: ἰδον L: εἶδον r. 406 κάπιληπτος] κάπιλημπος L.—ἥρέθη] εὐρέθη — with η over ευ from the first hand. The correction meant was ἥρέθη (not ὑρέθη, for L regularly gives ευ in the aor., impf., and pf. of εὐρέσκω) which the schol., too, read: τοῖσι τρόπῳ αὐτῇ συνελάβεσθε καὶ κατελήφατε; 407 ἤκομεν] ἰκόμεν Krücala.

mean to say? (Not, merely, 'truly,' i.e. in accordance with the fact: cp. 99 n.)

404 τὸν νεκρόν: antecedent with art. drawn into relative clause: O. C. 907 n. νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων, | τοῖσι τοῖσιν κ.τ.λ.

405 ἄρ' ἐνδηλα: said triumphantly: Aesch. Ag. 268 XO. πῶς φῆς...; KΛ. Τροίαν Ἀχαιῶν ὁδῶν ἢ τορῶς λέγω; Cp. Ai. 1158 οὐδεὶς ποτ' ἄλλος ἢ σὺ. μὲν ἡνέκαμην;

406 ὁράται...ἥρέθη: historic pres. combined with aor., as Ai. 31 φράζει τε κἀδήλωσεν: cp. 419. Tr. 359 ff., O. T. 118 f.—ἐπιληπτος, seized in the act=ἐπ' αὐτοφώρῳ. Her. 3. 69 ἐπιλαμπτος... ἀφάσσουσα (τὰ ὅτα) ἔσται, 'will be caught feeling the ears.' [Dem.] or. 25 § 80 τοὺς ἐπιλήπτους (the epileptic) φησὶν ἰᾶσθαι, αὐτοὶ ὡς ἐπιληπτος πάση ποτηρίᾳ.

407 ἤκομεν. The occupation of the guards was temporarily gone when they perceived that the burial, which they had been set to prevent, had been effected (255). Creon, speaking to their deputy, sent them back to their post, with orders to discover the culprit (306). ἤκομεν (imperf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrade on his way to Creon. We could not take ἤκομεν...ἐπηπειλημένοι as merely plur. for sing., and then refer σήραντες, etc., to the guards collectively. Nor is the conj. ἰκόμεν needed.

408 ε. τὰ δειν' ἐκεῖν'. Creon's threats

were addressed to all the guards: cp. 303 ff.—τὸν | νέκυν: so O. C. 351 τὰ τῆς | οἴκοι διαίτης: Ph. 263 ὃν οἱ | δισσοὶ στρατηγῶι: El. 879 κατὰ τοῖς | σαντῆς κακοῖσι. So Ar. Eccl. 452 οὐδὲ τὸν | δῆμον. Aesch. places the art. thus only when it is a *pro-noun* (Ag. 7 τῶν: Theb. 385, Eum. 137 τῷ). In Eur. no instance seems to occur.

411 καθήμεθ' is better taken as plpf. than pf., for, though ἤκομεν is ambiguous, we have a series of historical tenses in 415—421. Ar. sometimes uses and sometimes omits the augment, as Ach. 638 ἐκάθησθε, Eccl. 304 καθήντο (both proved by metre); and if our MSS. can be trusted, classical prose, too, admitted both forms, as Aeschin. or. 2 § 89 ἐκαθήμην, Dem. or. 18 § 169 καθήτο. In the five pluperfects furnished by Attic inscriptions of 428—325 B.C. the syllabic augment is always added, but there is no epigraphic evidence in the particular case of ἐκαθήμην (see Meisterhans, p. 77).—ἄκρων ἐκ πάγων, with καθήμεθα, 'on the hill-top.' The corpse lay on the highest part of the Theban plain (1110, 1197), with rising ground (πάγοι) behind or around it. The guards post themselves on this rising ground, facing the corpse, and with their backs to the wind. The use of ἐκ (or ἀπὸ), with a verb denoting *position*, occurs only in a few places of poetry; but it is certainly genuine, and deserves attention, for its true force has not (I think) been observed. (1) Il. 14. 153 Ἥρη δ' εἰσεῖδε χρυσόβροτος ὀφθαλμοῖσιν | στασ'

GU. I saw her burying the corpse that thou hadst forbidden to bury. Is that plain and clear?

CR. And how was she seen? how taken in the act?

GU. It befell on this wise. When we had come to the place,—with those dread menaces of thine upon us,—we swept away all the dust that covered the corpse, and bared the dank body well; and then sat us down on the brow of the hill, to windward, heedful that the smell from him should not strike us; every man was wide awake, and kept his neighbour alert with torrents of threats,

408 δειν'] δειν' L. 410 εἶ] Reiske conject. αυ. 411 ὑπήμενοι] Keck and Naber conject. ὑπήμενον (to go with ἀσμήν): Tournier, ἀπήμενοι: Semitelos, σκοπούμενοι. 412 βάλοι L: βάλοι H. Stephanus. 418 κινῶν r: κείνων L. Nauck and

ἐξ Οὐλύμποιο ἀπὸ βλου. Here, ἀπὸ βλου goes with εἰσεῖδε: but ἐξ Οὐλύμποιο, however much εἰσεῖδε may have influenced it, at least cannot be disjoined from σῶας. (2) Eur. Ph. 1009 ἀλλ' εἰμι καὶ σῶας ἐξ ἐπ' ἀλλεων ἀκρων | σφάξας ἐμαυτὸν σηκὸν εἰς μελαμβασθῇ | δράκοντος, ἐνθ' ὃ μάντις ἐξηγήσατο, | ἐλευθερώσω γαῖαν. It is impossible to sever σῶας from ἐξ ἐπ., even if we partly explain ἐξ by σφάξας. (3) id. 1224 'Ἐρεοκλῆς δ' ὑπὴρξ' ἀπ' ὀρθίου σταθεῖς | πύργου κελεύσας σίγα κηρύξαι στρατῷ. The position of σταθεῖς forbids us to sever it from ἀπ' ὀρθ. π., even though ὑπὴρξας or κελεύσας is used to explain ἀπὸ. (4) Eur. Tro. 522 ἀνὰ δ' ἐβάσαν λεῶς | Τρωάδος ἀπὸ πέτρας σταθεῖς. A similar case. In all these passages, a picture is presented, and we have to glance from a remoter to a nearer object. The mental eye is required to measure the space between Hera on the peak of Olympus, and Poseidon on the plain of Troy; between Megareus on the walls of Thebes, and the cavern into which his corpse is to fall. And, in each case, ἐκ or ἀπὸ denotes the *quarter* in which the remoter object is to be looked for. This, which might be called the 'surveying' use, is distinct from that in which the prep. has a pregnant force, as being directly suggestive of motion (ὁ ἐκ Σικελίας ἤξονσι); but it springs from the same mental tendency,—viz., to take a rapid glance over the dividing interval. Cp. ἴσασθαι πρὸς τινος ('on his side'). So here: in the foreground of the picture is the corpse, which they have just laid bare. Now look to the hillocks behind it; in that quarter you will see the guards

at their post.—I have not cited Od. 21. 419 τὸν ῥ' ἐπὶ πῆχει ἑλὼν ἔλκεν νευρὴν γλυφίδας τε | αὐτὸθεν ἐκ δίφροιο καθήμενος, because there ἐκ δίφροιο goes with ἔλκεν, not with καθήμενος (he drew the bow, just from the chair, where he sat). —ὑπήμενοι, under the wind, i.e., so that it blew from behind them, not in their faces, as the next v. explains. (At v. 421 the dust is blown in their faces, but that is by the sudden, gusty σκηπτός.) The idea of 'sheltered,' which ὑπήμενος usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the πάγοι. Cp. Xen. Oec. 18.6 ἐκ τοῦ προσπνέοντος μέρου, on the side towards which the wind blows, opp. to ἐκ τοῦ ὑππνέοντος, to windward. Theophr. Causs. Plant. 3.6.9 opposes πνευματώδης καὶ προσπνέμενος τόπος to τὰ ὑππνέμενα: and Arist. Hist. An. 9. 15 ἐν προσπνέμενῳ to ἐν ἐπισκεπεί.

412 βάλη, the 'vivid' subjunct. (instead of βάλοι), after a secondary tense; while in v. 414 we have the normal optat. (ἀκηθήσοι). For this combination cp. Xen. An. 3. 5. 17 παρήγγειλαν, ἐπειδὴ δειπνήσειαν, ... ἀναπαύεσθαι, καὶ ἔπεσθαι ἥνικ' ἂν τις παραγγείλῃ.

418 ἐγερτί: see on ἀστακτί, O. C. 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—κινῶν, urging to vigilance. Plat. Rep. 329 D βουλόμενος ἐτι λέγειν αὐτὸν ἐκινῶν καὶ εἶπον, ὦ Κέφαλε, κ.τ.λ. The conject. νεκῶν is needless. For the sing. instead of the plur. (κινῶντες) in partitive apposition, see on φύλαξ ἐλέγχων φύλακα, 260.—ἐπιρρόδοις κακοῖσιν, lit., with obstreperous taunts,



κακοῖσιν, εἴ τις τοῦδ' \*ἀκηδέσῃσι πόνου.  
 χρόνον τὰδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι 415  
 μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος  
 καὶ καὺμ' ἔθαλπε· καὶ τότε ἑξαΐφνης χθονὸς  
 τυφῶς αἶρας σκηπτὸν, οὐράνιον ἄχος,  
 πῖμπλησι πεδίων, πᾶσαν αἰκίζων φόβην 420  
 ὕλης πεδιάδος, ἐν δ' ἐμεστῶθι μέγας  
 αἰθήρ· μύσαντες δ' εἰχομεν θείαν νόσον.  
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,  
 ἡ παῖς ὀράται, κάνακωκύνει πικρὰς  
 ὄρνιθος ὄξυν φθόγγον, ὥς ὅταν κεινῆς  
 εὐνῆς νεοσσῶν ὀρφανὸν βλέψη λέχος· 425  
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὀρᾷ νέκυν.

Semitelos conject. νεκῶν: Hense, κενῶν. 414 ἀφειδήσοι MSS.: ἀκηδέσῃσι Bonitz.  
 Golisch proposed ἀφ' εὐδήσοι (*Fahr. Phil.* p. 176, 1878), and so, by an independent

the adj. expressing the loud, continuous noise of tongues. The ἐπι- does not mean 'banded to and fro': see *Tr.* 263 πολλὰ μὲν λόγοις | ἐπερρόθησε. In fr. 521 ἐπὶρροθα δώματα = 'open to reproach.' Elsewhere (as with Aesch.) ἐπὶρροθος = 'helper' (ἐπὶρροθέω, to come with shouts to the rescue). Cp. ἐρρόθων 259 n., 290.

414 ἀκηδέσῃσι: fut. opt. in orat. obliqua; the direct form of the threat would be (κλαύσει) εἰ ἀκηδέσεις (or ἐὰν ἀκηδέσῃς). Cp. *Ph.* 374 ἤρασσον κακοῖς | τοῖς πᾶσιν... | εἰ τὰμὰ κείνος ὅπλ' ἀφαιρήσοιτό με: he said (ὄλοιο), εἰ ἀφαιρήσει. *Ai.* 312 δειν' ἐπηκείλησ' ἔπη, | εἰ μὴ φανοίην (he said, εἰ μὴ φανείς). ἀκηδέω had been used by Hom. *Il.* 14. 427, 23. 70, Aesch. *P.* V. 508, and recurs in later poetry. The ms. ἀφειδήσοι cannot be defended as = 'play the prodigal with,' i.e. 'be careless of,' ἀφειδεῖν πόνου could mean only to be unsparing of labour. In *Thuc.* 4. 26 ἀφειδῆς ὁ κατάπλους καθειστήκει is explained by the next words, ἐπέκελλον γὰρ τὰ πλοῖα τεγυμμένα χρημάτων: they were 'unsparing' of their boats, since a value had been set on the latter. Bonitz, to whom ἀκηδέσῃσι is due, refers to Apoll. *Rhod.* 2. 98 οὐδ' ἄρα Βέβρυκες ἄνδρες ἀφειδήσαν βασιλῆος, where Choeroboscus has preserved the true ἀκήδησαν. In the schol. on *Ai.* 204 φειδόμενοι occurs by error for κηδόμενοι.

415—421 The incident of the storm was a dramatic necessity, to account for Antigone reaching the corpse unobserved. A powerful picture is compressed into seven lines. (Cp. *O. C.* 1315 ff. for a like instance of self-restraint in description.)

416 f. κατέστη, prop., had taken its place. There is a Homeric echo here: *Il.* 8. 66 ὄφρα μὲν ἥως ἦν καὶ ἀέετο ἱερὸν ἡμαρ, | τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πίπτε δὲ λαός· | ἦμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβέβηκε, | καὶ τότε δὴ χροῖσσι πατὴρ ἐτίτανε τάλαντα.—χθονὸς (*from* the ground) with αἶρας: cp. *O. T.* 142 βάθρων | ἵστασθε, n.

418 τυφῶς, the whirlwind: the σκηπτὸς is the storm of dust (κοινορτός) which it lifts from the ground. The word σκηπτὸς usu. = 'a thunderbolt,' and by its deriv. ought at least to mean a storm swooping on the earth from the sky; but the schol. attests its use in a larger sense; σκηπτὸς δὲ λέγεται πᾶν πνεῦμα θυελ-λῶδες, ὅταν συνερείδῃ τῇ γῇ, καὶ πάλιν ἀνω αἶρῃ· τὸ δὲ τοιοῦτο καὶ στρόβιλος τινες καλοῦσι, παρὰ τὸ στροβεῖν.—οὐράνιον ἄχος, a trouble in the sky (cp. *O. C.* 1466 οὐρανία... ἀστραπή), since the cloud of dust darkened the sky: schol. τὸ λυπεῖν τὸν αἰθέρα, καθὼς ταρασσεῖ αὐτόν: only ἄχος is rather what annoys us than what annoys the (personified) οὐρανός. In these lines the poet describes the actual physical

if any one should be careless of this task.

So went it, until the sun's bright orb stood in mid heaven, and the heat began to burn: and then suddenly a whirlwind lifted from the earth a storm of dust, a trouble in the sky, and filled the plain, marring all the leafage of its woods; and the wide air was choked therewith: we closed our eyes, and bore the plague from the gods.

And when, after a long while, this storm had passed, the maid was seen; and she cried aloud with the sharp cry of a bird in its bitterness,—even as when, within the empty nest, it sees the bed stripped of its nestlings. So she also, when she saw the corpse bare,

conjecture, Semitelos reads (1887). 420 ἐν δ' ἰ: ἐνθ' L. 428 πικρᾶς] πικρῶς Bothe. 424 In L two letters have been erased before κενῆς, perh. ἐκ.

effects produced by the storm. He mentions the destruction of foliage; and we need some reference also to the main point of all—the obscuring of the air. Therefore I should not take οὐράνιον ἄχος as = 'a heaven-sent plague'; that is presently said by *θελαὶν νόσον* (421). A third version—'a trouble rising high as heaven' (like οὐράνιον πῆδημα, etc.)—is also possible, but less suitable here than either of the others. In Aesch. *Suppl.* 809 *τυφε δ' ὀμφὰν οὐρανίαν*, the adj. clearly = οὐρανομήκη, and so perh. in *Pers.* 572 *ἀμβόσσον οὐράνι' ἄχην*, though there (as in *Ai.* 196 *ἔσαν οὐρανίαν φλέγων*) 'heaven-sent' is at least equally fitting.—For the tribrach in the 5th place, see *O. T.* 719 n.

419 ε. *πύμψησι* (histor. pres., between *ἐθαλπε* and *ἐνεμεστώθη*, cp. 406), viz., with dust and scattered leaves.—*αἰκίζων*, maltreating, *λυμαινόμενος*, by breaking the branches and tearing off the leaves.—ἐν δ' ἔμεστ., tmesis: cp. 1274, *El.* 713 *ἐν δὲ πᾶς ἔμεστώθη δρόμος*. Distinguish the adv. ἐν δὲ (and withal), *O. T.* 27 n.

421 ε. *μύσαντες*. *μύω* (from *μύ*, a sound made with closed lips) = 'to be shut,' said of the eyes, the lips, or any opening (*Il.* 24. 637 *οὐ γὰρ πω μύσαν ὄσσε*): but the aor. part. regularly meant, 'with eyes shut': *Plat. Gorg.* 480 c *παρέχειν μύσαντα καὶ ἀνδρείως ὥσπερ τέμνειν καὶ κᾶεν λατράφ*. There was a proverb, *μύσαντα φέρειν* ('to grin and bear it'), *Meineke Com.* 3, p. 4.—νόσον, the scourge of the storm: cp. 1141.—ἐν χρ. μακρ.: for the prep. see *O. C.* 88 n.

428 πικρᾶς, in its bitterness. Else-

where πικρός, said of persons, means 'embittered,' and so 'hostile,' etc. (as *Ai.* 1359). But there is no reason why πικρός should not also mean 'embittered' in the sense, 'with a bitter feeling of anguish.' There is a pathos in this which is lost by reading πικρῶς, 'shrilly.' Nor could πικρᾶς mean merely 'piercing,' as if the epithet of the cry were given to the bird itself. In *O. C.* 1610 *φθόγγος πικρός*, and in *Ph.* 190 *πικρὰ ὀμωγῇ*, mean not merely a 'shrill,' but a 'bitter,' cry; and so conversely here, the epithet πικρὰ, while primarily denoting anguish, also suggests the shrill sound.

425 εὐνῆς...λέχος would be a weak pleonasm for 'nest'; it is better to take εὐνῆς as the nest, and λέχος as the resting-place of the young birds within it. The phrases *λέκτρων εὐναί*, *λέκτρων κοίται*, *κοίτης λέκτρων*, etc., said of the marriage-bed, are not properly similar, meaning rather, 'the bed on which they slept,' etc.: i.e. *εὐναί* or *κοίται* refer to the act of sleeping. *κενῆς* is certainly pleonastic with *νεοσσῶν ὄρφανόν* (cp. *Ph.* 31 *κενήν σκεψαὶν ἀνθρώπων δίσχα*, and *O. T.* 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that it is *κενή*, then peeps in, and, sure enough, the *λέχος* is *ὄρφανόν*.

426 οὕτω δέ, 'so, I say, she': for δέ introducing the apodosis in a simile cp. *El.* 25 *ὥσπερ γὰρ ἱππος εὐγενής...θυμὸν οὐκ ἀπώλεσεν | ..., ὡσαύτως δὲ σὺ | ἡμᾶς τ' ὀτρύνεις κ.τ.λ.*: so *Tr.* 112 ff., *πολλὰ γὰρ ὥστ'...οὕτω δὲ τὸν Καδμογενῆ—ψυλόν, sc. κόνιος*, stripped of the dust which she had sprinkled on it (409). Cp. *O. C.* p. 279.

- γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς  
 ἤρᾱτο τοῖσι τοῦργον ἐξειργασμένοις.  
 καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,  
 ἐκ τ' εὐκροτήται χαλκέας ἀρδην πρόχου 430  
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.  
 χῆμεις ἰδόντες ἰέμεσθα, σὺν δέ νιν  
 θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην.  
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν  
 πράξεις· ἀπαρνος δ' οὐδενὸς καθίστατο, 435  
 \* ἅμ' ἡδέως ἐμοίγε κάλγεινῶς ἅμα.  
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι  
 ἡδιστον· ἐς κακὸν δὲ τοὺς φίλους ἀγειν  
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἤσσω λαβεῖν  
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440  
 KP. σέ δ' ἦ, σέ τῇν νεύουσιν ἐς πέδον κάρα,

429 εὐθὺς] αὐθὺς Reiske. διψάν ἐκφέρει κόνιν L. i had been written over π; a later hand erased it, and accented α. In the marg. S has written γρ. διψίαν φέρει, and so A reads, with other later mss. Dindorf conject. διψάδ' ἐμφέρει. But ἐκφέρει was a mere

427 π. γόοισιν ἐξώμωξεν: cp. O. T. 65 ὕπνῳ γ' εἰδόντα, n.—ἐκ δ'... ἤρᾱτο, tmesis: cp. n. on 106.—διψίαν: cp. 246.

429 φέρει κόνιν. A difficulty presents itself. The essence of the symbolical rite was the sprinkling of dust. She had done that (245). Was it not, then, done once for all? In Horace (C. I. 28. 35) the passer-by is free when the dust has been thrown; he can go his way. I have never seen this question put or answered. The only answer which I can suggest is that, at her first visit, she had not brought the χοαί. (Cp. on 245 ff.) Perhaps the rite was considered complete only if the χοαί were poured while the dust still covered the corpse.

430 ε. The πρόχους, or 'out-pourer,' was a jug, especially a water-jug, with a handle, and had, of course, various forms; some of the types given by Guhl and Koner (p. 147, fig. 198, 26—31) resemble modern water-jugs for washing.—εὐκρό-τητος, 'well-hammered,' and so 'well-wrought,' is the epith. of a knife (δωρῆς, sc. κοπίς) in Eur. El. 819.—ἀρδην (for ἀέρδην, from αἶρω) is found with πηῶν (Ai. 1279) and φέρειν (Eur. Alc. 608), but is usu. fig., as with ἀπολλύναι. Here, ἀρδην

ἐκ πρόχου στέφει=ἄρασα τὸν πρόχου στέφει.

431 χοαῖσι. In Od. 10. 519 the three χοαί to the dead are of (1) hydromel, (2) wine, (3) water: see O. C. 479 n.—τρι-σπόνδ., instead of the simple τρισίν: cp. on 346 σπ. δικτυοκλώστοις. χοαί were to the νερτεροί, as σπονδαί to the θηταί: λοιβαί could mean either (O. C. 477).—στέφει: El. 51 τύμβον... | λοιβαῖσι πρῶ-τον καὶ καρατόμοις χλιδαῖς | στέψαντες.

432 ε. ἰέμεσθα, pres.: for the ι, cp. O. C. 1279 n.—σὺν δέ... θηρώμεθ', tmesis, as El. 746 σὺν δ' ἐλίσσεται | τηγτοῖς ἰμάσι. But σὺν is adv. id. 299 σὺν δ' ἐποτρύνει: cp. above, 85.

434 ε. ἡλέγχομεν, proceeded to prove against her, i.e. taxed her with, her past and present deeds. We should not supply αὐτῇ: the verb governs τὰς πράξεις only: cp. Plat. Theaet. 161 ε ἐλέγχων τὰς ἀλλήλων φαντασίας τε καὶ δόξας (examine into). It would be natural to say, ταῦτα ἐλέγχω αὐτῇ, but hardly τὰς πράξεις ἐλέγχω αὐτῇ.—ἀπαρνος... οὐδενός=οὐδὲν ἀπαρνούμενη, the gen. with the adj. corresponding to the acc. with the verb: cp. κωλυτικός, ποιητικός τινος etc.—καθίστατο, she did not take up the

lifted up a voice of wailing, and called down curses on the doers of that deed. And straightway she brought thirsty dust in her hands; and from a shapely ewer of bronze, held high, with thrice-poured drink-offering she crowned the dead.

We rushed forward when we saw it, and at once closed upon our quarry, who was in no wise dismayed. Then we taxed her with her past and present doings; and she stood not on denial of aught,—at once to my joy and to my pain. To have escaped from ills one's self is a great joy; but 'tis painful to bring friends to ill. Howbeit, all such things are of less account to me than mine own safety.

CR. Thou—thou whose face is bent to earth—

blunder like ἐξέβην in 387.

486 ἀμ' Dindorf: ἀλλ' MSS.

484 πρόσθεν] πρόσθε L. (Cp. 402, 462.)

489 ταῦθ'] τᾶλλ' Blaydes. 440 πέφυκεν L.

position of denying anything. Her attitude towards the charge was one of simple confession. καθίστασθαι with a predicative adj. expresses definite assumption of a character; or complete attainment of a state; Thuc. 3. 102 ἐξυμμάχων καθεστήξει (will have definitely allied itself); 6. 15 πολέμοιοι καθέστασαν: 4. 78 τοῖς πᾶσι...θσκοτον καθεστήκει: 2. 59 ἄποροι καθεστῶτες: 4. 26 ἀφειδής...καθεστήκει: 6. 59 χαλεπωτέρα...ἡ τυραννὶς κατέστη. So Ai. 306 ἐμφρων...καθίσταται: O. T. 703 φονέα...καθεστάναι.

486 ἀμ' for the MS. ἀλλ' (AM for AAA) is certain; καθιστ. would be unmeaning with the adverbs, and we cannot supply a new verb. Cp. Thuc. 7. 77 § 6 σιτία ἅμα κομίζεν, where ἅμα (for the MS. ἄλλα) is due to Reiske. Besides ἅμα μὲν...ἅμα δέ ('partly'... 'partly'), we also find double ἅμα, (a) where the clauses are linked by καί, as here; Plat. Gorg. 496 B ὦν ἅμα τε ἀπαλλάττεται ἄνθρωπος καὶ ἅμα ἔχει (cp. id. 497 A): (b) with partic. and finite verb: id. Tim. 38 B ἵνα ἅμα γεννηθέντες ἅμα καὶ λυθῶσιν. Verg. G. 3. 201 simul arva fuga, simul aequora verrens. Cp. Hor. S. 1. 7. 11 Inter | Hectora Priamiden animosum atque inter Achillen.

488 φῶλος φησί, διὰ τὸ εἶναι τὴν Ἀντιγόνην τοῦ βασιλικοῦ γένους (schol.): he is a δούλος of the family. Cp. Eur. Med. 54 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν | κακῶς πύττοντα.

489 εἰ πάντα ταῦθ' refers to ἐς κακὸν δέ...ἀλγεῖν: 'all these things' = 'all such objects as the safety of friends.'

λαβεῖν, 'to obtain,' epexeg. of ἦσσω: cp. 638: Ph. 81: El. 1015 προνομίας οὐδὲν ἀνθρώποις ἐφν | κέρδος λαβεῖν ἀμεινον: where, as here, we have a gen. depending on the comparat., instead of ἡ with nom.—Semitelos takes λαβεῖν as = ὑπολαβεῖν: 'all these considerations are naturally lower in my estimate than my own safety.' Similarly Campbell; 'It is in my nature' (ἐμοὶ πέφυκε—a questionable sense) 'to take less account of all this than of my own safety.' But such a use of λαμβάνειν does not seem warranted by Thuc. 2. 42 τὴν τιμωρίαν...ποθεινοτέρων λαβόντες, or by such phrases as λαμβάνειν τι ἐν πόθῳ (O. C. 1679).—Blaydes's τᾶλλ' for ταῦτ' is attractive, but unnecessary; and palaeographically it is not probable.

441 σὲ δὴ, κ.τ.λ. sc. καλῶ. Eur. Helen. 546 σὲ τὴν δρεγμα δεινὸν ἡμίλλω- μένην | τύμβου π' ἡ κρηπὶδ' ἐμπύρους τ' ὀρθοστάτας, | μείνον. Ar. Av. 274 ET. οὗτος, ὦ σέ τοι. IIE. τί βωστρεῖς; The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as El. 1445 σέ τοι, σέ κρίνω, ναι σέ, τὴν ἐν τῷ πάρος | χρόνῳ θρασείαν. Ai. 1226 σέ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι | τλῆναι... | σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω. Eur. Med. 271 σέ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην, | Μήδειαν, εἶπον, etc. Antigone has her eyes bent on the ground: she is neither afraid nor sullen, but feels that Creon and she can never come to terms. There is nothing in common between their thoughts. Cp. 499.

- ✓ φῆς, ἥ καταρνεί μὴ δεδρακέναι τάδε;  
 AN. καὶ φημί δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μῆ.  
 KP. σὺ μὲν κομίζεις ἂν σεαυτὸν ἢ θέλεις  
 ἔξω βαρείας αἰτίας, ἐλεύθερον.  
 σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,  
 \*ἦδησθα κηρυχθέντα μὴ πρᾶσσειν τάδε;  
 ✓ AN. ἦδη· τί δ' οὐκ ἐμῆλλον; ἐμφανῇ γὰρ ἦν.  
 KP. καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους;  
 AN. οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,  
 οὐδ' ἔξυνοικος τῶν κάτω θεῶν Δίκη  
 \*τοιούσδ' ἐν ἀνθρώποισιν ὤρισεν νόμους.  
 οὐδὲ σθένειν τοσοῦτον ὥομην τὰ σά  
 κηρύγμαθ', ὥστ' ἀγραπτα κάσφαλῇ θεῶν

442 καταρνεί] καταρνή L. 443 τὸ μῆ] το ἡ L, with μ written above by the first hand, and a letter (σ?) erased before ἡ.—τὸ μῆ οὐ Hermann. 444 ἡ L: οἱ r, and so Blaydes. 445 ἐλεύθερον] ἐλεύθερος Pallis. 446 συντόμως L. Some later MSS. have σύντομα (as A, V), or σύντομον (V<sup>4</sup>). 447 ἦδει στὰ L: ἦδησθα Cobet. 448 ἦδη] ἦδειν

442 φῆς δεδρακέναι, ἥ καταρνεί μὴ δεδρ., a Zeugma. καταρνεί. In this compound (found only here) κατὰ gives the notion of 'downright,' 'explicit': cp. καταφάναι (to affirm), κατάδηλος. μῆ regularly precedes the inf. when ἀρνείσθαι means 'to deny,' but not when it means 'to refuse': Plat. *Phaedr.* 256 A ἀπαρνηθῆναι τὸ αὐτοῦ μέρος χαρίσασθαι.

443 καὶ.....κοῦκ, corresponding with the alternatives in Creon's question: for the conjunctive form, cp. 1192: [Eur.] *Rhes.* 164 ναί, καὶ δίκαια ταῦτα κοῦκ ἄλλως λέγω.—τὸ μῆ: for the art., cp. 78. τὸ μῆ οὐκ is unnecessary, though it would be normal: cp. *O. T.* 1387 οὐκ ἂν ἐσχόμην | τὸ μῆ ποκλήσαι, π.

444 ε. σὺ μὲν. If she had denied the charge, the φύλαξ must have been detained; now, he can go. κομίζεις ἂν σ. gives a contemptuous permission. So in gentle command, *Ph.* 674 χωροῖς ἂν εἶσω, *Tr.* 624 στείχοις ἂν ἦδη. Cp. Eur. *Ph.* 1636 κόμισε σαυτὴν...δδμῶν ἔσω.—ἔξω with β. αἰτίας, after which ἐλεύθερον is pleonastic: cp. *Al.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ: and see n. on κενῆς above, v. 424.

446 μῆκος, adv., 'at great length,' like μακράν, τέλος, etc. If we read σύντομον or σύντομα, μῆκος might be obj. acc. to εἶπε, but συντόμως seems right. Cp. Aesch. *Pers.* 698 μῆ τι μακιστήρα

μῦθον ἀλλὰ σύντομον λέγων | εἶπε καὶ πέρανε πάντα.

447 ἦδησθα, not ἦδης τὰ, is certainly right. This 2nd pers. occurs in seven places of drama, two of which require it (*Eur. El.* 926, *Cycl.* 108), while the other five admit it (this v., *Tr.* 988, *Ar. Nucl.* 329, *Th.* 554, *Ecc.* 551). Similarly ἦσθα is either necessary or admissible whenever it occurs in Attic drama. *Ar. Lys.* 132 has ἔφησθα, and ἔφης nowhere: but the case for ἔφησθα as the sole classical form seems less strong than for ἦδησθα and ἦσθα. ἔφησθα is required in four Homeric passages (*Il.* 1. 397, 16. 830: *Od.* 3. 357, 23. 71), but ἔφης in one, *Il.* 22. 331 ἔκτορ, ἀτὰρ που ἔφης Πατροκλῆ' ἐξεναρίξων, and in another it is traditional, 22. 280 ἦται ἔφης γε (where ἔφησθα is unlikely). The ending is -σθα, not -θα, σ being an integral part of it: Curtius compares Lat. -sti (dedi-sti), and Gothic -st (saisð-st, thou sowedst), *Gk Verb* pp. 34 ff. Besides οἶσθα, ἦδησθα, ἦσθα, and ἔφησθα, the forms which take σθα are the Hom. εἶσθα ('thou wilt go'); the presents indic. διδοῖσθα (*Il.* 19. 270) and τίθηςσθα (*Od.* 9. 404, 24. 476); and a few subjunctives and optatives (as βάλῃσθα, βάλωσθα).—κηρυχθέντα, the plur. partic. impersonal, as 570 ἡρμοσμένα, 576 δεδογμένα: a use more freq. with adjectives, as ἀδύνατα, δίκαια (cp. *O. C.* 485 n.), esp. verbals (below, 677).

dost thou avow, or disavow, this deed?

AN. I avow it; I make no denial.

CR. (*To Guard.*) Thou canst betake thee whither thou wilt, free and clear of a grave charge. [*Exit Guard.*]

(*To ANTIGONE.*) Now, tell me thou—not in many words, but briefly—knewest thou that an edict had forbidden this?

AN. I knew it: could I help it? It was public.

CR. And thou didst indeed dare to transgress that law?

AN. Yes; for it was not Zeus that had published me that edict; not such are the laws set among men by the Justice who dwells with the gods below; nor deemed I that thy decrees were of such force, that a mortal could override the unwritten

L.—*ἐκφανῇ* L, with  $\mu$  above  $\kappa$  from the first hand. 451 *ξύνοικος*] *ξύνεδρος* Blaydes. 452 *οἱ τοῦσδ'... ὤρισαν* MSS. Semitelos, *οἱ τοῦς γ'*: Wakefield, *ἡ τοῦσδ'... ὤρισεν*: Valckenaer, *τοιούσδ'... ὤρισεν*. Wunder and others reject the verse.

448 ᾗδῃ: on the form cp. *O. T.* 1525 n.—*τί δ' οὐκ ἔμμελλον*, sc. *εἰδέναι*: 'why was I not likely to know it?' = 'of course I knew it.' Plat. *Rep.* 605 c *πάνθενον που* (*ἔστι*). *τί δ' οὐ μέλλει* (sc. *εἶναι*), *εἴπερ γε δρᾷ αὐτό*; Xen. *H.* 4. 1. 6 *τὸν δ' υἱὸν... ἐώρακας αὐτοῦ ὡς καλὸς ἔστι*;—*τί δ' οὐ μέλλω* (sc. *ἐωρακέναι*);—*ἐμφανῇ*. I prefer this to L's *ἐκφανῇ*, not because Soph. does not elsewhere use *ἐκφανῆς*, but because, in the two places where Aesch. has used it, it has the sense of *emerging into view* (*Pers.* 398, the Greeks going into action at Salamis, or of *standing out* among other objects which are less distinct (*ἄνδρὸς ἐκφανὲς τέκμαρ*, *Eum.* 244). The sense required here is simply, 'public.'

449 *καὶ δῆτ'*, 'And you indeed dared ...?' Not, 'And *then*' (i.e. with that knowledge), which would be *κἄτα*.

450 *Ζεὺς* is opposed to Creon's edicts, not only as supreme god and therefore guardian of all religious duty, but also in each of his two special qualities,—as *χθόνιος* (*O. C.* 1606 n.),—and as *οὐράνιος*, since the denial of burial pollutes the realm of *οἱ ἄνω θεοί* (1072).

451 *τῶν κάτω θεῶν*. For this rare gen. (instead of the regular dat.) with *ξύνοικος*, cp. Lycurgus *In Leocr.* § 145 *οὗτος ἐν ταύτῃ τῇ χώρᾳ σύνοικος ὑμῶν γενήσεται*. So *O. C.* 1382 *Δίκη ξύνεδρος Ζηνός*. 'The Justice that dwells with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who

omits such observances is defrauding Hades of his own: see 1070. This Justice, then, 'has not ordained such laws' as Creon's; it has not *forbidden* kinsfolk to bury their dead; on the contrary, it has bound them to do so. *τοιούσδ'... ὤρισεν* is a certainly true correction of the MS. *οἱ τοῦσδ'... ὤρισαν*. With the latter, *οἱ* are either Zeus and Δίκη,—which would be the natural sense,—or *οἱ κάτω θεοί*: and *τούσδε νόμους* are the laws of sepulture. But, after *τάδε* in 450, referring to Creon's edicts, the demonstrative pronoun here also should refer to them. Creon has just called his own laws *τούσδε νόμους* (449). If Antigone, immediately afterwards, used *τούσδε νόμους* to describe the divine laws, the stress on *τούσδε* would be extremely awkward. Further, *τοιούσδ' ὤρισεν* has a pathetic force which renders it incomparably finer here than the somewhat tame statement of fact, 'who have appointed the laws of burial among men.'

454 *ἄγραπτα... νόμους*. Arist. *Rhet.* 1. 13 § 2 distinguishes (1) *ἴδιος νόμος*, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) *κοινὸς νόμος*, the universal, unwritten law of nature (*ὁ κατὰ φύσιν*). *ἔστι γὰρ, ὃ μαντεύονται τι πάντες, φύσει κοινὸν δίκαιον καὶ ἄδικον, κἂν μηδεμίᾳ κοινωνίᾳ πρὸς ἀλλήλους ἢ μηδὲ συνθήκη, ὅλον καὶ ἡ Σοφοκλέους Ἀντιγόνη φαίνεται λέγουσα, ὅτι δίκαιον, ἀπειρημένον* (=in spite of the edict), *θάψαι τὸν Πολυρῆκη, ὡς φύσει ὄν τοῦτο δίκαιον*. (Here he

νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν. 455  
οὐ γάρ τι νῦν γε κάχθές, ἀλλ' αἰεί ποτε  
ζῆ ταῦτα, κοῦδεῖς οἶδεν ἐξ ὅτου φάνη.  
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς  
φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην  
δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ; 460  
κεῖ μὴ σὺ προῦκήρυξας· εἰ δὲ τοῦ χρόνου  
πρόσθεν θανοῦμαι, κέρδος αὐτὸ ἐγὼ λέγω.  
ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς  
ζῆ, πῶς ὁδ' οὐχὶ κατθανὼν κέρδος φέρει;  
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν 465  
παρ' οὐδὲν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς

455 θνητὸν ὄνθ' θνητὰ φύνθ' Bothe. 466 οὐ γάρ] οὐ μὴν in Plutarch's quotation, *Mor.* 731 C, doubtless by a slip of memory.—νῦν γε κάχθές] Arist. twice quotes this v.: (1) *Rhet.* 1. 13 § 2, where Q (= Marciianus 200) and Y<sup>b</sup> (= Vat. 1340) have τε instead of γε, and Q has καὶ χθές. (2) *ib.* 1. 15 § 6 where all have γε κάχθές.

quotes vv. 456 f.) Cp. *O. T.* 865 ff. νόμοι... | ὑπὸ ποδῶν, οὐρανίαν | δι' αἰθέρα τεκνωθέν-  
τες, with notes there. Thuc. 2. 37 (νόμοι)  
ἔσοι ἀγραφοὶ ὄντες ἀσχύνην ὁμολογουμένην  
φέρουσι. When 'the unwritten laws' are  
thus called νόμοι, the latter word is used  
figuratively. νόμιμα, observances sanc-  
tioned by usage, is the more correct  
word: so Plat. *Legg.* 793 A observes that  
τὰ καλούμενα ὑπὸ τῶν πολλῶν ἀγραφα  
νόμιμα cannot properly be called νόμοι,  
but still must be taken into account:  
δεσμοὶ γὰρ οὗτοι πάσης εἰσι πολιτείας,  
μεταξὺ πάντων ὄντες τῶν ἐν γράμμασι  
τεθέντων τε καὶ κειμένων καὶ τῶν ἐν τεθη-  
σομένων.—ἀσφαλῆ, they stand fast for  
ever, like the θεῶν ἔδος ἀσφαλὲς αἰεὶ (*Od.*  
6. 42).—θνητὸν ὄντ', 'one who is a mor-  
tal,'—i.e. Creon; but it is needless to  
supply σέ from τὰ σά: the expression is  
the more forcible for being general. Cp.  
Eur. fr. 653 οὐ θαῦμ' ἔλεξας, θνητὸν ὄντα  
δυστυχεῖν: *Alc.* 799 ὄντας δὲ θνητοὺς  
θνητὰ καὶ φρονεῖν χρεῶν. Bothe's θνητὰ  
φύνθ', rashly adopted by Nauck, is a  
wanton change, which the ambiguity  
of the neut. pl. makes still worse.—ὑπερ-  
δραμεῖν, out-run, and so fig., prevail  
over: Eur. *Ph.* 578 ἦν δ' αὖ κρατηθῆς  
καὶ τὰ τοῦδ' ὑπερδράμῃ, and his cause pre-  
vail (Canter's certain corr. of ὑπεκδράμῃ):  
*Ion* 973 καὶ πῶς τὰ κρείσσω θνητὸς οὐδ'  
ὑπεκδράμω; (prevail against Apollo). It  
has been proposed to refer θνητὸν ὄνθ' to

Antigone: but if she said, 'I did not  
think your edicts so strong that I, a mor-  
tal, could prevail over divine law,' δύνασ-  
θαι would rather imply that, if she had been  
able, she would have been willing to do  
so. Besides, ὑπερδραμεῖν is more natu-  
rally said of the law-giver who sets his law  
above the other law.

456 ε. νῦν γε κάχθές. Cp. *Her.* 2.  
53 μέχρι οὐ πρώην τε καὶ χθές. Plat.  
*Legg.* 677 D ὡς ἔπος εἰπεῖν, χθές καὶ πρώην  
γεγονότα (where the phrase is presently  
strengthened into τὸν ἀτεχνῶς χθές γερό-  
μενον). The usu. Attic form was χθές  
καὶ πρώην, though πρώην καὶ χθές also  
occurs. Cp. Catullus 61. 137 *hodie atque  
heri*. So *heri et nudius tertius*. Tryphon,  
an Alexandrian grammarian of the Augu-  
stus age, is quoted by Apollonius *De  
Adverb.* p. 556, 32 as saying, χθές ἀρ-  
τικώτερον τοῦ ἐχθές: but the reverse  
seems to be the case. Attic Comedy  
supports ἐχθές against χθές in a majority  
of cases; though χθές may have been pre-  
ferred, even in prose, after a vowel.—ζῆ:  
cp. *O. T.* 482 ζῶντα (of the oracles which  
are operative, effectual), and *ib.* 45 n.—  
φάνη, with prodelision of the temporal  
augment in the 6th place, as ὡς ἐγὼ  
φάνην *O. C.* 974 n.

466 ε. τούτων (sc. τῶν νομῶν)...  
τὴν δίκην, the penalty belonging to  
these laws: i.e. the penalty of break-  
ing them. The emphasis on τούτων

and unfailing statutes of heaven. For their life is not of to-day or yesterday, but from all time, and no man knows when they were first put forth.

Not through dread of any human pride could I answer to the gods for breaking these. Die I must,—I knew that well (how should I not?)—even without thy edicts. But if I am to die before my time, I count that a gain: for when any one lives, as I do, compassed about with evils, can such an one find aught but gain in death?

So for me to meet this doom is trifling grief; but if I had

457 ταῦτα] τοῦτο Arist. Rh. i. 13 § 2. Victorius supposed that Arist. thus purposely altered ταῦτα, to suit his own words introducing the citation, ὡς φύσει δὴ τοῦτο δίκαιον (see comment. on 454 f.). Rather it was a mere slip: cp. comment. on 223.—φάνη] φάνη L. 458 ἐγὼ οὐκ] ἐγ' οὐκ L. 460 ἐξήδη Bruck: ἐξήδην L. 462 πρόσθεν] πρόσθε L.—αὐτ' L, αὐτ' r.

shows that, like ταῦτα just before, it refers to the νόμῳ: we cannot, therefore, render, 'the penalty of such an act' (sc. τοῦ ὑπερβραμείν).—ἐν θεοῖσι, the forensic ἐν, denoting the tribunal: Plat. Legg. 916 B διαδικάζεσθω δὲ ἐν τοῖσι τῶν λατρῶν: Gorg. 464 D εἰ δέοι ἐν παῖσι διαγωνίζεσθαι: Lys. or. 13 § 35 ὁ δὲ δῆμος ἐν τῷ δικαστηρίῳ ἐν διαχίλοις ἐψηφίσατο (sc. ποιεῖν τὴν κρίσιν). Cp. O. T. 677 ἐν...τοῖσδ', n.

460 ε. δάσειν. The fut. inf. and the pres. inf. are equally common after μέλλω in Soph. (O. T. 967 n.).—θανομένη γὰρ introduces the reason for her conduct. 'It was not likely that I should obey your edicts, and thereby incur punishment after death, for the sake of avoiding immediate death. For, as to death, I knew already that I must die some time or other; and if it is to be a little sooner, so much the better.'—τί δ' οὐδ'; sc. ἐμελλον ἐξειδέναι (448).

461 ε. καὶ μὴ σὺ προκήρυξας: Even if thou hadst not proclaimed death as the penalty of infringing the edict. The apodosis might be either (a) ἐξήδη ἄν, implied in τί δ' οὐδ'; or (b) ἔδει ἄν με θανεῖν, implied in θανομένη. But (a) is best: 'I should have known it, even if you had not brought it publicly to my knowledge.' For καὶ εἰ cp. O. T. 305 n.—τοῦ χρόνου, the natural term of life (cp. O. T. 963): expressed below by πρὶν μοι μοῖραν ἐξήκειν βίου (896).—αὐτ', i.e. αὐτό. Cp. El. 1267 εἰ σε θεὸς ἐπόρεσεν | ἀμέτερα πρὸς μέλαθρα, δαίμονων | αὐτὸ τίθημι' ἐγὼ: fr. 154 ἔχοιμι' ἄν αὐτὸ μὴ κακῶς ἀπακάσαι. αὐτὸ (L) would mean, 'again,' 'on the other hand' (so far from

thinking it a loss). The epic αἶρε is used by Soph. in one lyric passage (Tr. 1010); by Aesch. both in lyrics and in trimeters; never by Eur. The simpler αὐτό is more probable here.

464 φέρε=φέρεται (O. C. 6 n.).—The woman uses the masc. gender in putting the general case. Cp. Eur. Med. 1017 οἱ μὲν σὺ σὺν ἀπειρήγῃς τέκνων | κοῦφως φέρεω χρή θνητὸν δὲ νῦν συμφοράς.

465—468 Kvičala and Wecklein reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously amended; see Appendix. The alleged difficulties are, (1) παρ' οὐδὲν ἄλγος: (2) the mention of the mother only: (3) the position of θανόντ', which might suggest the sense, 'slain by my mother': (4) ἡσυχόμεν (as L has it). Before dealing with these points, I would call attention to a trait which the impugnors of these verses have overlooked, and which speaks strongly for the genuineness of the passage as a whole, corrupt though it be in certain words. That trait is the clause τοῖσδε δ' οὐκ ἀλγύνομαι in 468, returning upon the thought παρ' οὐδὲν ἄλγος in 466. This series of three clauses, in which the second is opposed to the first, and the third re-iterates the sense of the first, is peculiarly Sophoclean: cp. Ai. 1111 οὐ γὰρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο | γυναικός, ... | ἀλλ' οὐνεκ' ὀρκῶν οἶσιν ἦν ἐνώμωτος, | σοῦ δ' οὐδέν: similar instances are O. T. 337 f., Tr. 431 ff. This touch would hardly have come from an interpolator.

466 ἄλγος, nom., sc. ἐστὶ: παρ' οὐδέν,

οὐ μὴ ἐπὶ τοῖσδε δ' οὐκ ἀλγύνομαι  
αὐτὸ τίθημι' ἐγὼ



μητρός θανόντ' ἄθαπτον ἡνσχόμην νέκυν,  
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.  
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,  
 σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

470

-Hos

ΧΟ. δηλοῖ τὸ γέννημ' ὧμὸν ἐξ ὧμοῦ πατρὸς  
 τῆς παιδὸς· εἰκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡ. ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα  
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον

467 ἡσχόμην νέκυν L: with marg. gloss by S, ἡνεσχόμην ὑπερεῖδον. The later mss. have ἡσχόμην (L<sup>2</sup>), ἡνσχόμην (A, V<sup>2</sup>), ἡσχόμην (Vat. b), ἰσχόμην (E, V<sup>4</sup>), ἡνεσχόμην (R, Vat.), or ἡνεχόμην (V). See comment. 471 ε. δηλοῖ

adv.: 'is a pain in no appreciable degree,' is a pain not worth a thought: as he might have said, οὐδαμοῦ ἄλγος ἐστὶ. The normal use of παρ' οὐδέν, 'of no account,' is either (a) with the verb εἶναι, as O. T. 982 ταῦθ' ὅτ' | παρ' οὐδέν ἐστι, or (b) with a verb meaning 'to esteem,' as above, v. 34, τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν. The only peculiarity here is that, instead of a word in the general sense, 'is esteemed' (ἀγεται), we have a virtual equivalent, tinged with the special thought of the moment, viz., 'is a pain.' Exactly so in EL 1327 we have πότερα παρ' οὐδέν τοῦ βίου κήδεσθ' ἐτι, instead of πότερα παρ' οὐδέν τὸν βίον ἀγεται. Thus the suspicions as to the genuineness of παρ' οὐδέν ἄλγος are illusory.

ἀλλ' ἂν. For the position of ἂν (to which objection has been taken) cp. EL 333 ἀλγῶ 'πὶ τοῖς παρούσιν· ὥστ' ἂν, εἰ σθένος | λάβοιμι, δηλώσαιμ' ἂν οἱ αὐτοῖς φρονῶ: ib. 439 ἀρχὴν δ' ἂν, εἰ μὴ τλημο-νεστάτη γυνή | πασῶν ἐβλάσται, τάσδε δυσ-μενεῖς χροῖς | οὐκ ἂν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.

467 ἄθαπτον ἡνσχόμην νέκυν, had allowed him to be an unburied corpse. For ἄθαπτον without ὄντα, cp. Arist. Hist. An. 8. 8 δύναται δ' ἄποτος ἀνέχεσθαι (sc. ὦν): and O. T. 412 n. L has ἡσχόμην, and ἡνσχόμην appears only as one of several readings in the later mss.,—the other readings being manifestly impossible. The first question is, Could an Attic poet have used ἡνσχόμην for ἡνσχόμην? We can only say that we find nothing really like it, and that no support for it can be drawn from the Homeric forms in which ἀνά suffers apo-cope, viz., ἀνσχεο=ἀνασχοῦ (Il. 23. 587

etc.), ἀνσχήσεται (Il. 5. 104), ἀνσχετά (Od. 2. 63), ἀνσχεθεῖν (Od. 5. 320). Still, there is force in Prof. Tyrrell's remark (Classical Review, vol. II. p. 140) that 'ἡνσχόμην is just the form in which an Attic poet would have applied apo-cope of ἀνά, inasmuch as he would have felt that he was only sacrificing the re-dundant augment.'

In my first edition I placed in the text the emendation of Semitelos (1887) ἡσχυ-ναν κύνες. Cp. Il. 22. 74 ἀλλ' ὅτε δὴ πολὺν τε κάρη πολὺν τε γένειον | αἰδῶ τ' αἰσχύνοισι κύνες κταμένοιο γέροντος. If the es of κύνες had been obliterated, νέκυν would easily have arisen (esp. after ν); and a change of ν into ο would have taken ἡσχυναν far towards ἡσχόμην. But, while I still hold that this brilliant conjecture has no small degree of probability, I also recognise the justice of the criticism that the context here decidedly favours a verb in the first person.

Other emendations will be found in the Appendix. Most of them assume that we must have ἡνεσχόμην (or ἀνεσχόμην), and therefore alter the words θανόντ' ἄθαπτον and νέκυν in various ways,—usu. omitting νέκυν. The verses produced by these processes are wretched, while, from a palaeographical point of view, they are pure conjectures, which do not attempt to account for the tradition in L.—Two points remain. (1) τὸν ἐξ ἐμῆς | μητρός. This is like saying, 'the son of the same womb.' Cp. Eur. I. T. 497 πότερον ἀδελφῷ μητρός ἐστον ἐκ μᾶς; Yet it has been seriously urged by many critics, as a ground for change, that a mention of the father was indispensable. ἐμῆς need not be altered to δμῆς (Seyffert)

suffered my mother's son to lie in death an unburied corpse, that would have grieved me; for this, I am not grieved. And if my present deeds are foolish in thy sight, it may be that a foolish judge arraigns my folly.

CH. The maid shows herself passionate child of passionate sire, and knows not how to bend before troubles.

CR. Yet I would have thee know that o'er-stubborn spirits are most often humbled; 'tis the stiffest iron, baked to

δηλον Nauck.—τὸ γέννημ'] M. Schmidt gives *τι γέννημ'* (with *ἡ παῖς δν* for *τῆς παιδός*): Semitelos, *γονὴν λήμ'*. For *τῆς παιδός* Mekler conject. *πεφυκός*.—ἐπίσταται] I has the second *τ* in an erasure, perh. from *σ*. The final *ι* had been omitted, and has been added above *α* by the first hand. 474 *πίπτει* Boeckh.

or *μῆας* (Meineke). (2) τὸν ἐξ ἐμ. | μητρὸς θανόντ'. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after *μητρὸς* would have been required to bring out θανόντ'. This is the right test to apply in the case of a play written to be acted.

470 *σχεδόν τι*, 'almost,' iron., 'it might perhaps be said that...': so *El.* 608 (also at the close of a defiant speech), *εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἰδρύς*, | *σχεδόν τι τὴν σὴν οὐ κατασχύνω φύσιν*. Cp. *ib.* 550 *εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς* | *γνώμην δικαίαν σχοῦσα, τοὺς πέλας ψέγει* (end of a speech): also *Al.* 1038, *O. C.* 1065.—*μάρμυρίαν*: cp. 754. The *παρήχτης* gives bitterness (*O. T.* 371).—*ὀφλιεσκάνω* with dat., as *Eur. Bacch.* 854 *γέλωτα Θηβαίοις ὀφλεῖν*, etc.; but in this use it can also take *πρὸς τινα* or *παρά τινι* (Plato). Cp. *O. T.* 511.

471 ε. These two verses give a moment of stillness before the storm breaks forth. So at *O. T.* 404 four verses of the chorus divide the angry speech of Oedipus from the retort of Teiresias.—τὸ γέννημα τῆς παιδός (the offspring consisting in the maiden) the maiden his offspring, *δηλοῖ* (sc. *δν*) *ἑμὸν*, shows herself fierce, *ἐξ ἑμοῦ πατρός*, from a fierce sire (i.e. by the disposition inherited from him). Cp. 20 *δηλοῖς...καλχαίνουσα* (n.): the omission of *δν* is somewhat bold, but possible for poetry; cp. 709 *ᾠφθησαν κενοί*: *Plat. Legg.* 806 *β δέδεικται ψυχὴ τῶν πάντων πρεσβυτάτη*. γέννημα occurs below, 628, *O. T.* 1167, and *Tr.* 315, meaning always 'that which is begotten,' the offspring. So in Plato the word always means the thing produced; for in *Sophist.* 266 D, τὸ δ' ὁμοιωμάτων τινῶν

γέννημα, where Ast takes it as = 'confectio,' the sense is, 'the other a product (consisting in) certain images.' In *Aesch. P. V.* 850 *ἐπώνυμον δὲ τῶν Διὸς γεννημάτων* | *τέξεις κελαῖνόν Έπαφον*, the word, if genuine, would certainly mean 'begetting'; but Wieseler's correction, *γέννημ' ἀφών* ('an offspring called after the touch of Zeus'), is highly probable. For τὸ γέννημα τῆς παιδός as = ἡ γεννηθεῖσα παῖς, cp. 1164 *τέκνων σπορᾶ*, *El.* 1233 *γοαὶ σωματῶν ἐμοὶ φιλτάτων* (her brother), *Eur. Med.* 1098 *τέκνων...βλάστημα*. Here, the thought would have been complete without τῆς παιδός ('the offspring shows the father's fierceness'), which is added, as if by an after-thought, for the further definition of τὸ γέννημα. I cannot believe that Soph. intended τὸ γέννημα τῆς παιδός to mean, 'the inborn disposition of the maiden,'—an unexampled sense for γέννημα. On the other hand, all the emendations are unsatisfactory and improbable. The language, though somewhat peculiar, appears to be sound.

472 *ἐκείν...κακοῖς*, not 'to succumb' to them, but to bend before them (as trees before a storm, 713), with a prudent view to self-preservation. Cp. *Aesch. P. V.* 320 *σὺ δ' οὐδέπω ταπεινός, οὐδ' ἐλκεῖς κακοῖς*, | *πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβὴν θέλεις*.

473 ε. *ἀλλ' ἴσθι τοι*: so oft. in threatenings: cp. 1064: *Tr.* 1107 *ἀλλ' εἴ γέ τοι τόδ' ἴσται*: *El.* 298 *ἀλλ' ἴσθι τοι τίς σου δ' ἄξιον δίκην*.—*πίπτειν*, instead of the regular *πίπτοντα*: this inf. after *οἶδα* (as = 'I know that...', not, 'I know how to...') is not rare in poetry; cp. *O. T.* 691, *Ph.* 1329, *Aesch. Pers.* 173, 431, 435: so after *ἐπίσταμαι* above, 293, and 1092.

σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ 475  
 θραυσθέντα καὶ ραγέντα πλείστ' ἂν εἰσίδοις·  
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους  
 ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει  
 φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.  
 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατα, 480  
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·  
 ὕβρις δ', ἐπεὶ δέδρακεν, ἥδε δευτέρα,  
 τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.  
 ἡ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,  
 εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη. 485  
 ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὀμαιμονεστέρα

476 εἰσίδοις L, with εἰ over ε from the first hand. 482 ε L inverts the order of these two vv., but S has corrected the error by writing β' before 483 and α' before 482 in the left-hand marg. 484 νῦν] τὰρ Elmsley. 485 ἀνατὶ L: ἀνατὶ γ.—κείσεται Semitelos (Blaydes had conjectured εἰ ταῦτά μου· γυναῖκι κείσεται κράτη). Nauck proposes ἐάσεται. 486 ὀμαιμονεστέρα

475 ὀπτὸν...περισκελῇ, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ἤρετο τὸ ὄψος...μέγα, Eur. *El.* 376 (πενία) διδάσκει δ' ἄνδρα τῇ χρεῖα κακὸν (to be bad).—περισκελής, dried or parched all round, from σκέλλω, *torrere*: cp. *Il.* 23. 190 μὴ πρὶν μένος ἡέλιος | σκῆλει' ἀμφὶ περὶ χροά ἵνεσιν: hence, fig., αἱ περισκελεῖς φρένες (*Al.* 649): cp. *retorridus*. From the same rt come σκληρός, σκελετός (skeleton), and ἀσκελής (dried),—this last having a fig. sense in the Homeric ἀσκελὲς αἰεὶ ('stubbornly,' *Od.* 1. 68).—ἐκ πυρὸς, by means of fire; cp. 990: *Ph.* 710 ἐξ ὠκυβόλων τόξων...ἀνύσειε...φορβάν.

476 θραυσθέντα καὶ ραγέντα, 'broken and shivered.' ραγέντα is here the stronger word, in so far as it pictures the fragments of the ruptured iron flying asunder, while θραυσθέντα merely says that the iron is broken into pieces. As Heinrich Schmidt observes, the foremost idea in *ρηγνύναι* is that of the separation of the parts,—the *rent* or *rift* being brought before us; in *θραύειν*, that of a whole being broken into small pieces (*Synonymik der Gr. Sprache*, vol. III. pp. 304 ff.).

477 ε χαλινῷ δ'. Cp. *O. C.* 714 ἵπποισιν τὸν ἀεσθήρα χαλινόν, n. For σμικρῷ cp. *Al.* 1253 μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὄμωσιν | μάλιστα ὀρθὸς εἰς ὁδὸν πορεύεται.—καταρτυθέντας, brought under discipline, made docile. καταρτύνω = to equip, or prepare (*O. C.* 71): then,

like ἀρμόζω (*O. C.* 908), in a fig. sense, to bring into order, regulate, by a course of training: cp. Plat. *Legg.* 808 D (a child is the ὑβριστότατον θηρίον), ὅσῳ μάλιστα ἔχει πηγὴν τοῦ φρονεῖν μήπω καταρτυμένην (not yet brought under discipline): Plut. *Mor.* 38 C (the sensuous impulses, αἱ ἐφ' ἡδονὴν ὁρμαὶ, are disastrous) ἀν' ἐὰν τις ἀφέτους, ἢ πεφύκασι, χωρεῖν, καὶ μὴ...καταρτῇ τὴν φύσιν (discipline the character). Plut. *Thest.* 2 τοὺς τραχυτάτους πώλους ἀρίστους ἵππους γίνεσθαι φάσκων, ὅταν ἡς προσήκει τύχῳσι παιδείας καὶ καταρτύσεως (education and discipline). In Aesch. *Eum.* 473 the act. perf. part. καταρτυκὼς (ικέτης) is said to be a term applied to a horse whose mouth was 'fully furnished' with teeth (i.e. which had shed its foal's teeth), and hence, 'broken in,' 'tamed': at any rate, it must be kept distinct from the passive καταρτυθεὶς as used here.

478 ε. Suspicion has fallen on ἐκπέλει, which occurs only here: Hesych. explains it by ἐξεστὶ, and ἐξέπελεν by ἐξεγένετο. He would hardly have invented the imperf., if he had not met with it in literature: and the metrical convenience of such a synonym for ἐξεστὶ is a further reason for believing that it was current.—δοτός: for the omission of the antecd. τοῦτω, see on 35: for the gender, on 464.—τῶν πέλας: cp. fr. 83 ('tis better to conquer by any means) ἡ δοῦλον αὐτὸν ὄντα τῶν πέλας κλέβειν.

hardness in the fire, that thou shalt oftener see snapped and shivered; and I have known horses that show temper brought to order by a little curb; there is no room for pride, when thou art thy neighbour's slave.—This girl was already versed in insolence when she transgressed the laws that had been set forth; and, that done, lo, a second insult,—to vaunt of this, and exult in her deed.

Now verily I am no man, she is the man, if this victory shall rest with her, and bring no penalty. No! be she sister's child, or nearer to me in blood than

L first hand; but the letters *ω* have been partially erased. *δμαιμονεστέρας* *τ* (including A). The schol. in L read the gen.: *εἶτε ἐξ ἀδελφῆς ἐμῆς εἶτε οἰκειοτέρας καὶ συγγενικωτέρας* κ.τ.λ. The Roman ed., indeed, gives *οἰκειοτέρα καὶ συγγενικωτέρα*: but L's authority for the scholium is the better.

480 *Ξ* αὐτῇ δ'. Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. *O. T.* 1078 αὐτῇ δ' *ἰως*, κ.τ.λ. (of Iocasta).—*ὑβρίζειν μὲν... ὕβρις δ'*: epanaphora (*O. T.* 25 n.). The sense is, 'Her disobedience was an act of consummate insolence; and her defiance now makes it worse.' *ἐξηπίστατο*, 'knew thoroughly,' with bitterness; cp. 686; Eur. fr. 796 *ὅστις σωφρονεῖν ἐπίσταται*. *τότ'* is explained by *ὑπερβαίνουσα*.—*τοὺς προκ.*, which had been set forth: cp. *O. T.* 865, Eur. *I. T.* 1189 *τὸν νόμον... τὸν προκείμενον*.—*τούτους*, neut., these deeds: cp. 468 *κείνοις... τοῖσδε*.—*δεδρακυῖαν γελᾶν*=to exult in having done it. For the partic., cp. Ar. *Vesp.* 1007 *κούκ ἐγχανεῖται σ' ἐξαπατῶν Τρέβολος*.

484 *Ξ* νῦν, 'now,' i.e. 'under these circumstances,' is better than *νῦν* or *τὰρ* here.—*εἰ ταῦτα... κράτη*, if this victory shall remain on record for her, without bringing her any punishment. For *κράτη*, deeds of might, and so prevaience, victory, cp. *El.* 476 *Δικά, δίκαια φερόμενα χερσὶν κράτη*: *ib.* 689 *οὐκ οἶδα τοιοῦτ' ἀνδρὸς ἔργα καὶ κράτη*. For *κείσεται*, cp. Pind. *I.* 4. 17 *τὴν δ' ἐν Ἰσθμῷ διπλὸν θάλλουσ' ἀρετά, | Φυλακίδα, κείται*, 'for thee, Phylacidas, a double glory of valour is laid up at the Isthmus.' So, here, *κείσεται* means, 'placed to her credit,' 'permanently secured to her'; cp. the colloquialism, 'to score a success.' Other interpretations are:—(1) 'If this royal power of mine shall have been instituted without penalty for her.' For the word *κράτη*, this sense is tenable (cp. 60, 166, 173, *O. T.* 237): it is the whole phrase that appears strained. And *ταῦτ'*

(said with bitter emphasis) evidently refers to Antigone's acts; cp. 483 *τοῦτοίς*. Semitelos reads *κείσεται*: 'If this sovereignty of mine' (here Creon lifts his sceptre) 'shall yield to her without punishing her.' The verb would, however, be strange, and somewhat weak. (2) 'If these edicts shall have been set forth without penalty for her.' This last gives an impossible sense to *κράτη*. Ar. *Ran.* 1126 ff. illustrates the poetical ambiguity of *κράτη*, the debate there being whether, by *πατρώα κράτη*, Aesch. meant, 'a victory over a father,' or 'power derived from a father.'—For the form of *ἀνατί*, cp. *O. C.* 1251 n.: for *ταῦτα* without *τά*, *ib.* 471.

486 *Ξ* ἀδελφῆς, (child of) a sister, ἀδελφιδῆ: for the gen., cp. 380, 825.—*εἴθ'* *δμαιμονεστέρα*, 'or nearer in blood to me than any member of my family.' The gen. *δμαιμονεστέρας* (see cr. n.) would mean, 'or (child of) one nearer in blood to me,' etc. She could be the child of no one nearer than a sister, unless it were of a mother or of a daughter; and it is far-fetched to suppose that Creon means, 'my niece,—aye, my sister, or my granddaughter.' All that he means is, 'my niece,—aye, or the nearest relation possible.' This is more simply and clearly said by the nom. *δμαιμονεστέρα*. If the comparative were here restricted to the regular Sophoclean sense of the positive *δμαιμος* and *δμαιμων*, as meaning brother or sister (see on *O. C.* 330), then the gen. could be explained in another way, viz., as a rhetorical hyperbole: 'sister's child, or child of one who was thrice my sister,'—like Plato *Lysis* 210 C *ὁ πατήρ καὶ ἡ μήτηρ καὶ εἰ τι τούτων οἰκειωτέρων ἐστι*.

τοῦ παντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,  
 αὐτὴ τε χῆ Ξυναιμος οὐκ ἀλύξετον  
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον  
 ἔπαιτιώμαι τοῦδε βουλευσάι τάφου. 490  
 καὶ νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως  
 λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν·  
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς <sup>κλειαν</sup>  
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.  
 μισῶ γε μέντοι χῶταν ἐν κακοῖσι τις 495  
 ἀλούς ἔπειτα τοῦτο καλλύνειν θέλη.

487 ἑρκίου L: ἑρκείου r. 490 βουλευσάι] Keck conject. φροντίσαι: Mekler, ἐπι-  
 ψαύσαι: Semitelos, συλλαβεῖν: Metzger, τόνδε κηδεῖσαι τάφου. 494 ὀρθῶς] ὀρθῶν

Hyperbole is congenial to Creon's excitement; cp. 1040. But the addition, τοῦ παντὸς Ζ. ἑρκείου, ill suits this, while, on the other hand, it agrees well with the nom. ὁμαιμονεστέρα. On the whole, then, I incline to prefer the nom.; but the point is a nice one, and the gen. is quite tenable.—κυρεῖ (οἶσα), = ἐστὶ: cp. *O. T.* 362 φονέα...κυρεῖν.

487 τοῦ παντὸς Ζηνὸς ἑρκείου = πάντων τῶν οἰκείων (schol.): so Eustath. 1930, 30 ἑρκείου Δία ἐκείνος (Sophocles) τοὺς ἐν οἴκῳ πάντας δηλοῖ. The altar of Ζεὺς ἑρκείος stood in the court-yard (αὐλή) in front of the Greek house; ἑρκος denoting the buildings which enclose the αὐλή, or, sometimes, the space so enclosed, the αὐλή itself. In *Od.* 22. 334 Phemius thinks of passing from the μέγαρον into the αὐλή, Διὸς μεγάλου ποτὶ βωμόν | Ἑρκείου. (Cp. my *Introd. to Homer*, p. 58.) This is the altar at which Peleus was sacrificing, αὐλῆς ἐν χόρτῳ (*Il.* 11. 774: cp. *Athen.* 5, p. 189 f): as in *Plat. Rep.* 328 c there is sacrifice in the αὐλή. So in *Her.* 6. 68 Demaratus supplicates his mother especially by τοῦ Ἑρκείου Διὸς τοῦδε (whose altar or image he is touching, καταπτόμενος). Priamis slain πρὸς...κρηπιδὼν βάθροις...Ζηνὸς ἑρκείου (*Eur. Tro.* 16),—ἐπὶ τῇ ἐσχάτῃ, τοῦ Ἑρκείου (Paus. 4. 17. 4): cp. *Ovid Ibis* 286, *Cui nihil Hercei profuit ara Iovis*. In *Cratinus jun.*, *Χείρων* 1 ff. (c. 350 B.C.), a returned exile says, *Ξυγγερεῖς | καὶ φράτορας καὶ δημότας εὐρὼν μόλις | εἰς τὸ κυλικεῖον ἐνεγράφη* (put on the feasting-list—παρὰ προσδοκίαν for εἰς τὸ γραμματεῖον): Ζεὺς ἐστὶ μοι | ἑρκείος, ἐστὶ φράτριος: where ἑρκείος corresponds with *Ξυγγερεῖς*. *Dionysius* 1. 67 expresses the attributes of the Roman Pe-

nates by the words *πατρώοι, γενέθλιοι, κτήσιοι, μύχιοι, ἑρκεῖοι* (for ἑρκίους in his text should be ἑρκίους: so L has ἑρκίου here).—In relation to the family, Ζεὺς is also *γενέθλιος* (*Pind. O.* 8. 16: cp. *Ξυναιμος*, 659), *ὀμβύγιος*, and *ἐφέστιος* (as presiding over household life: *Al.* 492, *Her.* 1. 44).—For the god's name used to denote that which he protects, cp. *Eur. Hec.* 345 *πέφηντας τὸν ἐμὸν ἱκέσιον Δία*, = my supplication, with its consequences.

488 ἀλύξετον. The pres. ind. ἀλύσκει occurs in *Apollon. Rhod.*, and the pres. part. in *Od.*; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, *Hes. Op.* 363) and aor. ἤλυξα (once midd., ἔαλύξομαι *Al.* 656). The gen. μόρου follows the analogy of ἀπολέσθαι, ἀπαλλάττεσθαι, etc. The regular constr. of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so *Eur.* always has an acc. with ἐξήλυξα. In *El.* 627 *θράσους | τοῦδ' οὐκ ἀλύξεις*, the gen. is not like this, but causal ('for this boldness'). Oppian's ἐξήλυξε μόροιο (*Hal.* 3. 104) was obviously suggested by our verse. So in *Ph.* 1044 *Soph.* has ventured on *τῆς νόσου πεφηνγέναι*, thinking, doubtless, of the Homeric *πεφηνμένος ἦεν ἀέθλων*.

489 ε. καὶ γὰρ οὖν, for indeed: cp. 771 *εὖ γὰρ οὖν*, *O. C.* 980 *οὐ γὰρ οὖν*, *id.* 985 *ἀλλ' ἐν γὰρ οὖν*.—ἐπαιτιώμαι κείνην, I accuse her, βουλευσάι ἴσον τοῦδε τάφου, of having had an equal share in plotting this burial. For the inf. after ἐπαιτιώσθαι cp. *El.* 603 *ὅν πολλὰ θέ με σοὶ τρέφειν μάστορα | ἐπητιάω*. *Ar. Vesp.* 1446 *Ἀίσωπον οἱ Δελφοὶ ποτε...φάδην ἐπητιῶντο κλέψαι*. *Plat. Critias* 120 c *εἰ τις τι παραβαίνειν αὐτῶν αἰτιώτῃ τυα*. For the substantival ἴσον with gen., cp.

any that worships Zeus at the altar of our house,—she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her—for I saw her e'en now within,—raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,—when one who hath been caught in wickedness then seeks to make the crime a glory.

Nauck (ascribing it to Tournier, whose text, however, has *ὁρθῶς*). 496 δελη L, with *ei* deleted between λ and η.

Eur. *Ion* 818 *ὁμοίως εἶναι τῆς τύχης τ' ἴσον φέρειν*: id. *Ph.* 547 *δωμάτων ἔχων ἴσον*.—Another construction is possible: *ἴσον ἐπαιτῶμαι κείνην τοῦδε τοῦ τάφου, βουλευσάμην*: 'I charge her equally with this burial,—i.e. with plotting it.' The constr. with the gen. is frequent (Aesch. *P. V.* 974 *ἡ κάμει γὰρ τι εὐφορᾶς ἐπαιτῶ*); the objection here is that the epexegetic infin. *βουλευσάμην*, requiring a case different from that governed by *ἐπαιτῶμαι*, ought to come last: cp. Plat. *Crito* 52 B οὐδ' ἐπιθυμία σε ἀλλης πόλει οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι: Eur. *Med.* 1399 *χρηζῶ στόματος | παίδων ὁ τάλας προσπτόξασθαι*. In *O. T.* 644 *εἰ σέ τι | δέδρακ', ὀλομένη, ὦν ἐπαιτῶ με δρᾶν, ὦν* might represent either (a) *τοῦτων ὦν*, δρᾶν being epexegetic, or (b) *τοῦτων ᾧ* (acc. governed by δρᾶν); the latter is simplest. —*βουλευσάμην*, of plotting mischief, as *Tr.* 807 *τοιαῦτα...πατρὶ βουλευσας' ἐμῷ*: *Al.* 1055 *στρατῶ...βουλευσας φόνον*.

491 *καὶ νῦν καλεῖσθ'*, 'And now call her.' This is the *καὶ* so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: Lys. or. 16 § 13 *καὶ μοι ἀνάβηθι*, or. 13 § 35 *καὶ μοι ἀνάγνωθι τὸ ψήφισμα*.

492 *λυσοῦσαν...οὐδ'* *ἐπ.*: cp. *O. T.* 58 n.: Her. 9. 55 *μανόμενον καὶ οὐ φρενῆρα*.—*ἐπιβόλον*, 'in possession of' (*compos*), a word used by Aesch. (*P. V.* 444 *φρενῶν*, *Ag.* 542 *νόσον*), but not by Eur. It belonged to the diction of Ionian epos, appearing first in *Od.* 2. 319 (*οὐ γὰρ νηὶς ἐπιβόλος οὐδ' ἐρετῶν*), and is used by Herod.; Plato, too, admits it (as *Euclid.* 289 *ν ἐπιστήμης ἐπιβόλου*). Düntzer would derive it from *ἐπί* and *ἀβολος* ('meeting with'), assumed from the late verb *ἀβολέω* as=*ἀντιβολέω* (Ap. Rhod. 3. 1148); but it is more likely that it was simply an epic metrical license for

*ἐπιβόλος*. The sense seems to come from *ἐπιβάλλομαι* as='to throw oneself on' a thing, and so take possession of it.

493 *εἰ ὁ θυμὸς τῶν...τεχνωμένων*, the mind of those who are planning nothing aright (planning utter mischief) in the dark, *φιλεῖ κλοπῆς ἡρῆσθαι*, is apt to stand convicted of its treason, *πρόσθεν*, beforehand,—i.e. before the treasonable deed has been done. For the order of words (*ὁ θυμὸς* being divided from the attributive gen. by the predicate), cp. Thuc. 2. 8 *ἡ δὲ εὐνοία παρὰ πολὺ ἐποίησεν τῶν ἀνθρώπων μᾶλλον ἐς τοὺς Λακεδαιμονίους*. *Ismene* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. *κλοπῆς* here answers to *κλέπτειν* as='to do by stealth or fraud,' *Al.* 1137 *πόλλ' ἂν κακῶς λάθρᾳ σὺ κλέψεις κακά*. It denotes the plotter's treachery towards the State, not the betrayal of the plotter by his own conscience (as some have taken it). *ἡρῆσθαι κλοπῆς* (without *ὦν*), as *O. T.* 576 *φορεὶς ἀλώσσομαι*: the perf. (expressing that the exposure is already decisive), like *ἡρῆσθαι ἰδ.* 1050.—*τεχνωμένον* midd., as usual; cp. *Ph.* 80 *τεχνᾶσθαι κακά*. This is better than to make it pass., as a gen. absol., ('when utter mischief is being contrived,') a constr. which seems to require the change of *ὁρθῶς* to *ὁρθῶν*, since *τὰ μὴδὲν ὁρθῶς* could hardly mean, 'things which (are) in no wise well,' *sc. ἔχοντα*. *οἱ μὴδὲν ὁρθῶς τεχνώμενοι*=those who plan nothing in such a way as to be right (the generic *μή*): cp. *Ph.* 407 *παντὸς ἂν λόγου κακοῦ | γλώσση θεγνῶτα καὶ πανουργίας, ἀφ' ἧς | μὴδὲν δίκαιον ἐς τέλος μέλλοι ποιεῖν*.

495 *εἰ γε μὴντοι*: cp. *O. T.* 442 n. ('I hate such plotting in the dark:'); however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.'

# ΣΟΦΟΚΛΕΟΥΣ

τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,  
αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον  
μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον  
ἐπαιτιῶμαι τοῦδε βουλευσάι τάφου. 490  
καὶ νυν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως  
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.  
φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς  
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.  
μισῶ γε μέντοι χῶταν ἐν κακοῖσιν τις 495  
ἀλούς ἔπειτα τοῦτο καλλύνειν θέλη.

487 ἐρκίου L: ἐρκείου r. 490 βουλευσάι] Keck conject. φροντίσαι: Mekler, ἐπι-  
ψαῦσαι: Semitelos, συλλαβεῖν: Metzger, τόνδε κηδεύσαι τάφου. 494 ὀρθῶς] ὀρθῶς

Hyperbole is congenial to Creon's excitement; cp. 1040. But the addition, τοῦ παντὸς Ζ. ἐρκείου, ill suits this, while, on the other hand, it agrees well with the nom. ὁμαιμονεστέρα. On the whole, then, I incline to prefer the nom.; but the point is a nice one, and the gen. is quite tenable.—κυρεῖ (οἶσα), = ἐστὶ: cp. *O. T.* 362 φονέα...κυρεῖν.

487 τοῦ παντὸς Ζηνὸς ἐρκείου = πάντων τῶν οἰκείων (schol.): so Eustath. 1930, 30 ἐρκείου Δία ἐκείνος (Sophocles) τοὺς ἐν οἴκῳ πάντας δηλοῖ. The altar of Ζεὺς ἐρκείος stood in the court-yard (αὐλή) in front of the Greek house; ἐρκος denoting the buildings which enclose the αὐλή, or, sometimes, the space so enclosed, the αὐλή itself. In *Od.* 22. 334 Phemius thinks of passing from the μέγαρον into the αὐλή, Διὸς μεγάλου ποτὶ βωμόν | Ἐρκείου. (Cp. my *Introd. to Homer*, p. 58.) This is the altar at which Peleus was sacrificing, αὐλῆς ἐν χόρτῳ (*Il.* 11. 774: cp. *Athen.* 5, p. 189 f): as in *Plat. Rep.* 328 c there is sacrifice in the αὐλή. So in *Her.* 6. 68 Demaratus supplicates his mother especially by τοῦ Ἐρκείου Διὸς τοῦδε (whose altar or image he is touching, καταπτόμενος). Priamis slain πρὸς...κρηπίδων βάθροις...Ζηνὸς ἐρκείου (*Eur. Trö.* 16).—ἐπὶ τῇ ἐσχάτῃ, τοῦ Ἐρκείου (Paus. 4. 17. 4): cp. *Ovid Ibis* 286, *Cui nihil Herci profuit ara Iovis*. In *Cratinus jun.*, *Χείρων* 1 ff. (c. 350 B.C.), a returned exile says, *ξυγγενεῖς | καὶ φράτορας καὶ δημότας εὐρὺν μόλις | εἰς τὸ κυλικεῖον ἐνεγράφη* (put on the feasting-list—παρὰ προσδοκίαν for εἰς τὸ γραμματεῖον). Ζεὺς ἐστὶ μοι | ἐρκείος, ἐστὶ φράτριος: where ἐρκείος corresponds with *ξυγγενεῖς*. *Dionysius* 1. 67 expresses the attributes of the Roman Pe-

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any that worships Zeus at the altar of our house,—she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her—for I saw her e'en now within,—raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,—when one who hath been caught in wickedness then seeks to make the crime a glory.

Nauck (ascribing it to Tournier, whose text, however, has *ὁρθῶς*). 496 *ὁλη* L, with *ei* deleted between λ and η.

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AN. θέλεις τι μείζον ἢ κατακτεῖναί μ' ἐλὼν;

KP. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

AN. τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λόγων  
ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ. 500

οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντι' ἔφω.

καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον

κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ

τιθείσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν

λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήῳ φόβος. 505

ἀλλ' ἢ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ,

κάξεστιν αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.

KP. σὺ τοῦτο μούνη τῶνδε Καδμείων ὄργης.

497 L prefixes ΔΓ (by error for ΔΝ).—τι L. 500 ἀρεσθείη] ἀρέστ' εἴη Elmsley. 504 ἀνδάνει L, with most of the later MSS., but A and V<sup>3</sup> have ἀνδάνειν. 505 ἐγκλείσει L: ἐκκλείσει or ἐγκλήσει r: ἐγκλήσει Erfurdt: ἐγκλήῳ Schaefer. Cp. cr. n. on O. T. 1388. 506 z. These two vv. are rejected as spurious by A. Jacob, who

Ismene's guilty terror is contrasted with Antigone's impudent hardihood,—as Creon deems it. *μισῶ...εἶπαι*, like *μέμνησαι δε...* ἐποίησας (Xen. *Oec.* 2. 11), *οἶδ' ἥνικ' Αἴας εἶλκε* (Eur. *Tro.* 70) etc.—*ἔπειτα*, like *εἶπα*, as *Αἰ.* 760 *ὅστις ἀνθρώπου φύσιν | βλαστῶν ἔπειτα μὴ κατ' ἀνθρώπου φρονῇ*.—*καλλύνειν*, to make *καλός* (fr. 786 *πρόσωπα καλλύνουσα*, of the waxing moon), here, to make specious: so Plat. *Legg.* 944 B *εὐδιάβολον κακὸν καλῶν* (a soldier excusing himself for *δῆλων ἀποβολῇ*).

497 z. *θέλεις τι μείζον*, sc. *ποιεῖν*,—not that *θέλω* could not take a simple acc., but a Greek would mentally supply a general inf. to balance *κατακτεῖναι*: cp. Thuc. 3. 85 *ἀπίγνωια...τοῦ ἄλλο τι (sc. ποιεῖν) ἢ κρατεῖν τῆς γῆς*.—*ἐλὼν*: cp. O. T. 641 *κτεῖναι λαβών*.—*ἐγὼ μὲν οὐδέν*. He desires nothing more,—and will take nothing less.—*ἅπαντ' ἔχω*: cp. Eur. *Or.* 749 *τοῦτο πάντ' ἔχω μαθών* ('tell me that, and I am satisfied').

500 *ἀρεστὸν οὐδέν*, not *ἀρεστὸς οὐδεὶς*: cp. O. T. 1195 *βροτῶν | οὐδέν*.—*μηδ' ἀρεσθείη*. Cp. 686. If sound (as it seems to be), this is a solitary example of the aor. pass. *ἡρέσθην* as = 'became pleasing,' and must be defended by the pass. (or midd.) *ἀρέσκομαι* as used by Herod., 6. 128 *ἡρέσκοντο*, 'they were approved' (or, 'they pleased'): 9. 79 *μήτε Αἰγινήτησι ἔδοιμ' μήτε τοῖσι ταῦτα ἀρέσκεται* (those who approve this course). Considering

the Ionic affinities of Attic Tragedy, this use of *ἀρέσκομαι* in Ionic prose seems a sufficient warrant for a corresponding use of *ἡρέσθην*, whether we take it as properly passive ('was approved'), or as a pass. form used to supplement the middle ('pleased'). I do not add Eur. fr. 942 *θεοῖς ἀρέσκου*, because there I should read *θεοῖς ἀρέσκου*, 'propitiate the gods,' the Attic use of the midd.; cp. Xen. *Mem.* 4. 3. 16 *νόμος δὲ δῆπου πανταχοῦ ἐστὶ κατὰ δύνανμιν ἱεροῖς θεοῖς ἀρέσκεσθαι*, 'to propitiate the gods with sacrifice. The Attic passive meant 'I am pleased,' Thuc. 1. 129 *τοῖς λόγοις τοῖς ἀπὸ σοῦ ἀρέσκομαι*, 5. 37 *οἱ βουλευτὰρ καὶ ἡρέσκοντο*, but occurs only in pres. and impf.: *ἡρέσθην*, as the corresponding aor., appears only in later Greek, as Paus. 2. 13. 8 *οὐκ ἀρεσθεὶς τῷ δοθέντι πώματι*. The traditional *ἀρεσθείη*, then, is at least not less probable than Hermann's *ἀρεσθείην*, when the whole question is viewed in the light of attested usage. As to Elmsley's neat *ἀρέστ' εἴη*, a fatal objection to it is the change to the impers. plur.; as if one said, 'not one of your words pleases me; and never may I feel pleasure:' (without, 'in them').

501 *τὰμ'*, a general phrase, 'my views.' Cp. *El.* 1050 *οὕτε γὰρ σὺ τὰμ' ἔπη | τολμᾷς ἐπαυεῖν οὐτ' ἐγὼ τοῖς σοῖς τρόποις*.—*ἔφω* with partic. ('are naturally...'), cp. O. T. 9 *πρέπων ἔφω*.

502 *καίτοι* marks the transition to another and higher point of view than

AN. Wouldst thou do more than take and slay me?

CR. No more, indeed; having that, I have all.

AN. Why then dost thou delay? In thy discourse there is nought that pleases me,—never may there be!—and so my words must needs be displeasing to thee. And yet, for glory—whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will.

CR. Thou differest from all these Thebans in that view.

is followed by Dindorf, Meineke, Nauck, and M. Schmidt.—In L there has been an attempt to make πολλά τᾶλλ' out of πολλά τ' ἄλλ'.—δρᾶν, omitted in the text of L, has been added above the line by an early corrector.

Creon's. 'Thou wilt never approve my deed. And yet how could I have won a better claim to the approval of all who judge rightly?' In καίτοι πόθεν κλέος γ' the absence of caesura gives a slower movement, just as in v. 44: she communes with her own thought. κλέος... ἐκλεστότερον, like δύσπνοοι πνοαί (587), φρένες δύσφρονες (1261), πόντοι δύσποντοι (1277): *Ph.* 894 ξύνηθες... ἔθος. Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst.; above, v. 7 n.

508 ε. ἐν τέφρῃ τιθεῖσθαι, i.e. symbolically, by sprinkling dust and pouring choai: cp. 80, 395, and *O. C.* 1410 n.—τούτοις πᾶσι λέγεται ἄν, by all these it would be said, τούτῳ ἀνδάνειν (αὐτοῖς), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander *Sentent.* 511 τᾶληθές ἀνθρώποισιν οὐχ εὐρίσκεται. If the datives were taken with ἀνδάνειν, λέγεται ἄν would be too indefinite. At the same time the proximity of ἀνδάνειν has influenced the construction. ταύτῳ has been suggested, but there is nothing suspicious in τούτοις τούτῳ, which Nauck groundlessly condemns.—The pres. ἐγκληῖται is required by the sense, since the act is a continuing one; ἐγκλησάμεναι would refer to some given moment or particular occasion. The mss. favour the aor., but most of the recent edd. rightly give the pres.

508 ε. ἄλλ' ἢ τυραννίς. '(If these men dared to say what they think, they would applaud me.) But royalty has the advantage of being able to do and say what it pleases, without being opposed in word or deed':—and so these men are

silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. The reasons assigned for doing so deserve mention only for their curious weakness; as (a) ἄλλ' ἢ ought to be ἢ γάρ—Dindorf: (b) Antigone should not mention the *advantages* of the τυραννίς—A. Jacob: (c) Creon could not be reproached with δρᾶν λέγειν θ' ἂ βούλεται—Nauck: of which last objection Bellermann, in his simple and triumphant vindication of these verses, justly says that it is 'wholly unintelligible.' (d) Wecklein, too, has effectively defended them. We may add that Creon's reply in v. 508, which refers primarily to vv. 504 f., does not therefore ignore vv. 506 f., since these two vv. cohere closely with the former: vv. 504—507 express a single thought. For similar references in tragedy to the τυραννίς, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

508 ε. μούνη: τῶνδε refers to the Chorus: for the Ionic form, cp. 308, 705.—τούτο... ὁρᾶς, seest this, = 'takest this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of δρᾶν: indeed, I know no strictly similar instance, for we cannot compare *O. T.* 284, where see n.: still, it is natural enough. Cp. Plat. *Phaedr.* 276 A ἄλλον ὁρώμεν λόγον. So we say, 'I do not see it,' = 'I cannot take that view.' μούνη τῶνδε: cp. 101 κάλλιστον... τῶν προτέρων, n.—ὕπνωσιν (for the spelling cp. n. in

AN. ὀρώσι χούτοι· σοὶ δ' ὑπὶλλουσιν στόμα.

KP. σὺ δ' οὐκ ἐπαιδεῖ τῶνδε χωρὶς εἰ φρονεῖς; 510

AN. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχονους σέβειν.

KP. οὐκουν ὁμαιμος χάω καταντίον θανῶν;

AN. ὁμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

KP. πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν;

✓ AN. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυσ. 515

KP. εἰ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

AN. οὐ γάρ τι δούλος, ἀλλ' ἀδελφὸς ὦλετο.

KP. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὑπερ.

AN. ὅμως ὃ γ' Αἰδὴς τοὺς νόμους τούτους ποθεῖ,

KP. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν \*ἴσους; 520

AN. τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε;

509 ὑπὶλλουσιν L: ὑπὶλλουσι r (as A), or ὑπείλουσι (V<sup>4</sup>).

518 μιᾶς τε MSS.:

μιᾶς γε Hermann.—πατρός] Tournier conject. γεγώς.

514 δυσσεβῶι L, with

η over ωι: δυσσεβεῖ or δυσσεβῇ r.—τιμᾶς L, with gl. ἀντὶ τοῦ νέματος. 516 εἰ τοί σφε L: εἰ τοί σφε r. 518 πορθῶν δε (without acc.) L. Most of the later

Appendix on 340), lit., 'turn' (or 'roll') 'under,' said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his Oldίπους,—referring to the Sphinx) οὐρανὸν δ' ὑπὸ λῶας ὑπὸ λεοντόπουον βάσιν | καθέξεν. Verg. Aen. 11. 812 (a terrified wolf) caudamque remulcens Subiecit pavitantem utero. Here, 'keep down' the utterance of their thoughts; 'make their lips subservient' to thee. Cp. σάινειν, adulari.—Euphony commends, though metre does not require, the ν ἐφέλκυστικόν, which L gives. Cp. 571.

510 ε. σὺ δ' οὐκ ἐπαιδεῖ; And art thou not ashamed of it (cp. ἐπαισχύνομαι), if thou thinkest otherwise than they do?—thinkest, namely, that thou art free to act on thy own views, regardless of thy king. For the sake of argument, he concedes their possible sympathy with her, but insists on their loyal behaviour. She answers, 'No, I am not ashamed, for I am doing nothing shameful.'

512 ε. ὁμαιμος always of brother and sister in Soph.: O. C. 330 n.—ἐκ μιᾶς τε. The soundness of the text is thoroughly vindicated by Plat. Legg. 627 c (quoted by Schneidewin), πολλοὶ ἀδελφοὶ που γέγονοντ' ἂν ἐνὸς ἀνδρός τε καὶ μιᾶς γυναικός, which also confirms the MS. τε against the conjecture γε.

514 ε. πῶς δῆτ': why, then, dost thou render (to Polyneices) a tribute impious in the sight of Eteocles?—i.e., which

places the latter on the same level with the former.—ἐκείνῳ, ethic dat., 'in his judgment': cp. 904, O. C. 1446 ἀνάξια... πᾶσιν, and id. 810 n., O. T. 40. We cannot well render, 'impious towards him,' which would be πρὸς or εἰς ἐκείνον: nor can the dat. be one of 'interest,' as though δυσσεβῇ were equivalent to βλαβεράν. The next verse agrees well with ἐκείνῳ being ethic dat.: 'he will not so testify,' = 'he will not say that he thinks my act impious.'—χάριν is usu. explained as acc. of the inner object, like τιμᾶς τιμῇ. But it would evidently be awkward to have an objective acc. added, as τιμῷ χάριν αὐτόν. Rather τιμᾶς is here slightly deflected from the sense, 'to honour by observance,' 'to observe duly,' as Eur. Tro. 1210 οὐδὲ φρέγες νόμους | τιμῶσιν, Ion 1045 τὴν εὐσέβειαν... τιμᾶν, and means, 'to render duly,' as religious observance requires. So I should take it also in the parallel phrase, Eur. Or. 828 πατρίαν | τιμῶν χάριν, duly rendering grace to thy sire.—ὁ κατθανὼν νέκυσ: cp. 26.

516 εἰ τοί, siquidem: O. T. 549.—σφε: cp. 44 n.—ἐξ ἴσου, only on a level with, as O. T. 1019. So ἴσον = 'equally little' (Her. 2. 3), or 'equally vain' (id. 8. 79): and id. 8. 109 τὰ τε ἱερὰ καὶ τὰ ἴδια ἐν ὁμοίῳ ἐποίητο, i.e. made sacred things of (only) the same account as things profane. Cp. 393.

517 οὐ γάρ τι δοῦλος. No, Eteocles

- AN. These also share it; but they curb their tongues for thee.
- CR. And art thou not ashamed to act apart from them?
- AN. No; there is nothing shameful in piety to a brother.
- CR. Was it not a brother, too, that died in the opposite cause?
- AN. Brother by the same mother and the same sire.
- CR. Why, then, dost thou render a grace that is impious in his sight?
- AN. The dead man will not say that he so deems it.
- CR. Yea, if thou makest him but equal in honour with the wicked.
- AN. It was his brother, not his slave, that perished.
- CR. Wasting this land; while *he* fell as its champion.
- AN. Nevertheless, Hades desires these rites.
- CR. But the good desires not a like portion with the evil.
- AN. Who knows but this seems blameless in the world below?

MSS. have δέ, but a few γε. The older edd. give γε: most of the recent, δέ. 519 ὁμῶς Mekler.—τοὺς νόμους τοῦτον MSS.: schol. marg. of L, γρ. τοὺς νόμους ἴσους.—Semitelos writes ὁμοῦς (for ὁμῶς)...τούτοις. 520 λαχεῖν L: λαβεῖν r.—ἴσος MSS. Bergk conject. ἴσα (which Nauck adopts), or ἴσον. Nauck also suggests ἴσους (if τούτους be kept in 519). 521 κάτωστῶν MSS. In L, γρ. κάτωθεν is written

cannot complain, for Polyneices was not his slave—his natural inferior—but his brother, and had the same claim on me that he had. Creon insists on the difference between the loyal man and the disloyal. Antigone dwells on the fact that both men had the same claim on her natural piety, and (519) on her sense of religious duty.

518 πορθῶν δέ: for δέ introducing an objection, cp. *O. T.* 379: for the partic., *ib.* 1001, 1011.—δ δ', but the other (perished) ἀντιπάρς ὑπὲρ τῆσδε γῆς, as this land's champion. ὑπὲρ is paroxytone as virtually following its case, since the gen. is supplied from τῆσδε γῆς. Cp. *Ai.* 1231 τοῦ μηδὲν ἀντίστην ὑπὲρ.

519 τούτους, the reading of the MSS., has been rejected by nearly all modern editors in favour of ἴσους, which the Scholiast mentions as a variant. But the simple τούτους is perfectly suitable, —'these laws,' the laws of sepulture (τὸ θάπτειν, as a schol. paraphrases); and everything that ἴσους would convey is already expressed by ὁμῶς. 'One was the country's foe, the other its champion'—granted. Nevertheless Hades desires these laws,—i.e. even in the case of the foe. A corruption of ἴσους into τούτους

is very improbable. Rather ἴσους was merely one of those conjectures which so often appear in the margin of the MSS., having for their object the supposed improvement of a point. The MS. ἴσος in 520 does not strengthen the case for ἴσους here.

520 The MS. λαχεῖν ἴσος is usu. explained, 'equal in respect to obtaining (rites),' i.e. with an equal claim to rites. The phrase is not only without any parallel, but seems impossible. ἴσος λαχεῖν νόμῳ would be very strange; ἴσος λαχεῖν, absolutely, is stranger still. The train of thought strongly favours ἴσους, as Nauck suggests and Semitelos reads. 'Hades may desire these rites; but the good man does not (desire) to receive only the same rites as the wicked': i.e. Eteocles will not be satisfied with the equality merely because Polyneices was his brother (517): he will think of the contrast between that brother's merits and his own. The dead can be said λαγχάνειν νόμους (of burial), in the sense of obtaining that which the νόμοι give. Therefore we need not write ἴσον or ἴσα.

521 ζ. κάτωθεν, simply 'below': cp. 1070, Eur. *Alc.* 424 τῷ κάτωθεν δαπνύδῳ θεῷ: Dem. or. 23 § 28 ὁ κάτωθεν νόμος,

KP. οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

AN. οὔτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

KP. κάτω νυν ἐλθούσ', εἰ φιλητέον, φίλει  
κείνους· ἐμοῦ δὲ ζώντος οὐκ ἄρξει γυνή.

525

XO. καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνῃ,  
φιλάδελφα κάτω δάκρυ' \*εἰβομένη·

\* { νεφέλῃ δ' ὀφρύων ὑπερ αἱματόεν  
ῥέθος αἰσχύνει,  
τέγγουσ' εὐῶπα παρειάν.

530

KP. σὺ δ', ἡ κατ' οἴκους ὡς <sup>ἔχιδν'</sup> <sup>ὑφειμένη</sup>

above. 523 οὔτοι συνέχθην] In L the first hand seems to have written οὐ τοῖνυν  
εἶναι, but added θ above χ, and S completed the correction. 524 νυν] νῦν L.  
525 ἄρξει] L has εἰ in erasure, prob. from η. 527 δάκρυα λειβόμενα L, δάκρυα

the law below (=the continuation of a law already cited). We need not understand here, 'if these things are approved from below.' κάτω 'στίν has the MS. authority: but it is most improbable that Soph. would have given such a needlessly unpleasing verse, and the change is sufficiently explained by a later belief that the sense required κάτω.—εὐαγγή, right in respect to ἀγος, i.e. free from it, pure (O. T. 921). She means: 'who can tell if Eteocles, in the world below, will not think it consonant with piety that Polyneices should be honoured?' Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteocles will resent it.' Cp. Od. 11. 543 where the spirit of Ajax in Hades will not speak to Odysseus—*κεχολωμένη εἵνεκα νίκης | τὴν μιν ἐγὼ νίκησα*.—There would be far less point in Creon's words if we took them to mean, 'my dead foe is still my foe' (cp. Ai. 1348, 1372).

523 οὔτοι συνέχθην. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteocles in hating Polyneices, but to love each brother as he loves me': cp. 73 φίλῃ...φίλου μέτα. Cp. Polybius 1. 14 φιλόφιλον δεῖ εἶναι τὸν ἀγαθὸν ἄνδρα καὶ φιλόπατριν, καὶ συμμισεῖν τοῖς φίλοις τοὺς ἐχθροὺς καὶ συναγαπᾶν τοὺς φίλους. Eur. imitates our verse, I. A. 407 (Agam. to Menelaus) *συσσωφρονεῖν γάρ, οὐχὶ συννοσεῖν ἔφυν*, 'nay, my sympathies are with prudence, not with frenzy.'

524 ε. νῦν, as Ai. 87, Tr. 92, Ph. 1196, but νῦν O. T. 658, and oft.—κείνους = τοὺς ἐκεῖ, the dead. Nauck proposes νεκρούς, which would be a deplorable change. For the pause after the emphatic word, cp. 46 n.

526 ε. καὶ μὴν introducing the new person: O. C. 549 n. At Creon's command (491), two πρόσωποι had gone to bring Ismene. The door from which she now enters is that by which she had left the stage (99). It is supposed to lead to the *γυναικωνίτις* (cp. 578).—εἰβομένη, the correction of Triclinius for the MS. λειβομένη, enables us to keep δάκρυα, instead of changing it to δάκρυ, when φιλάδελφα must be taken as adv. (cp. O. T. 883 n.). The Schol. so took it (he paraphrases by φιλαδέλφως), and it would seem, therefore, that he read δάκρυ λειβομένη. But, though this constr. is quite admissible, it would be far more natural that φιλάδελφα should agree with δάκρυα. In O. C. 1251 we have λείβων δάκρυον: neither λείβω nor εἰβω occurs elsewhere in Soph.; and the only other place in Tragedy where εἰβω has good support is Aesch. P. V. 400, where Hermann, by reading δακρυόστακτον ἀπ' ὁσων ραδινῶν δ' εἰβόμενα ῥέος, for the MS. δακρυόστακτον δ'...λειβομένα, restores the metre. But κατὰ δάκρυον εἰβω and δάκρυα λείβων were equally familiar as Homeric phrases; and if an Attic poet could use the latter, there was certainly no reason why he should not use the former. I may remark, too, that κάτω points to a reminiscence of the phrase

CR. A foe is never a friend—not even in death.

AN. 'Tis not my nature to join in hating, but in loving.

CR. Pass, then, to the world of the dead, and, if thou must needs love, love them. While I live, no woman shall rule me.

*Enter ISMENE from the house, led in by two attendants.*

CH. Lo, yonder Ismene comes forth, shedding such tears as fond sisters weep; a cloud upon her brow casts its shadow over her darkly-flushing face, and breaks in rain on her fair cheek.

CR. And thou, who, lurking like a viper in my house,

λειβομένη or δάκρυα λειβομένη γ. δάκρυ' ελβομένη Triclinius: δάκρυ λειβομένη Wex. 528 αιματόεν] ιμερόεν M. Schmidt, adding the words ισταμένη | τὸ πρῶν after ὑπερ. 581 ἦ] ἡ L.—ὑφειμένη] ὑφημένη Brunck. Cp. schol., ἡ γὰρ ἐχίδνα λάθρα καθεξο-

with εἶβεν, for Homer never says κατὰ δάκρυα λείβειν. Nothing is more natural than that ελβομένη should have become λειβομένη in the MSS., the latter word being much the commoner.—κάτω, adv., 'downwards': cp. 716, fr. 620 ὅτα κυλάινων κάτω. Nauck's objection, that κάτω ελβομένη could not stand for κατειβομένη, would have force only if κάτω were necessarily a prep., substituted for κατά. He proposes καταί (cp. καταιβάτης).

528 f. νεφέλη δ' ὀφρύων ὑπερ, a cloud of grief (resting) on her brow,—as dark clouds rest on a mountain-summit: cp. Eur. Hipp. 173 σινγρόν δ' ὀφρύων νέφος αὐξάνεται: Aesch. Theb. 228 τὰν ἀμήχανον | κάκ χαλεπῶς δῶας ὑπερὸ' ὀμμάτων | κρημναμέναν νεφέλαν: so συννεφέης = συνωφρυμένος. Cp. Deme supercilio nubem (Hor. Ep. i. 18. 94). The cloud of sorrow is associated with the rain of tears: cp. Shaksp. Ant. 3. 2. 51 Will Caesar weep?—He has a cloud in 's face.—αιματόεν, here, 'suffused with blood,' darkly flushed. This application of αιματόεις to the human face seems unparalleled, though in Anthol. P. 6. 154 Leonidas of Tarentum (c. 280 B.C.) has φύλλα τε πεπταμένον αιματόεντα ῥόδων. Eur. Phoen. 1487 was less daring when he called a dark blush τὸν ὑπὸ βλεφάροισ | φοινικ' ('crimson'), ἐρόθημα προσώπου. It recalls the well-known fragment of Ion in Athen. 603 E, where the schoolmaster objects to Phrynichus's ἐπὶ πορφύρεαις παρῆσι, on the principle, οὐ κάρτα δεῖ τὸ καλὸν τῷ μὴ καλῷ φαινόμενῳ εἰκάσειν,—and Sophocles makes a lively defence of it. Shaksp. uses 'bloody' for 'blood-red': Hen. V. i. 2. 101 unwind your bloody flag.—ῥέθος = πρόσωπον, as Eur. H. F. 1203 πάρες ἀπ'

ὀμμάτων | πέπλον, ἀπόδике, ῥέθος ἀέλιω δειξον. Cp. Eustathius 1090, 27 ἱστέον διτι ῥέθεα οἱ μὲν ἄλλοι τὰ μέλη φασίν, Αἰολεῖς δὲ μύνοι, κατὰ τοὺς παλαιούς, τὸ πρόσωπον ῥέθος καλοῦσιν. This suggests that the Attic dramatists had lyric precedent for this use of ῥέθος: as Lycophron (173) may also have had for using it as = σῶμα. The Homeric use is confined to the phrase ἐκ βεθέων (thrice in Il., never in Od.).—ἀσχοῖναι, i.e. overcasts its sunny beauty: cp. Thomson, Spring 21, Winter ... bids his driving sleets Deform the day delightless.

581 σὺ δ' with φέρ', εἰπέ (534).—ὑφειμένη, submissa, 'lurking,' as a viper lurks under stones: Arist. H. A. 8. 15 αἰ δ' ἐχιδναὶ ὑπὸ τὰς πέτρας ἀποκρύπτουσιν ἑαυτάς. Eur. H. F. 72 σφῶ νεοσοῦς ὄρνις ὥς ὑφειμένη, like a cowering hen (ὑφειμένους Kirchhoff). The word may also suggest a contrast between Antigone's bolder nature and the submissive demeanour of Ismene (cp. El. 335 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, 'with shortened sail'). But we should not render it by 'submissive'; its primary reference is to the image of the ἐχίδνα. Others render, 'having crept in,' clam immissa. The act. can mean to 'send in secretly' (see on ὑφελς, O. T. 387), but the pass. ὑφιεσθαι does not seem to occur in a corresponding sense.—ἐχίδνα: cp. Tr. 770 (the poison works) φονίας | ἐχθρὰς ἐχίδνης ἰὸς ὤς. So of Clytaemnestra (Aesch. Cho. 249): Eur. Andr. 271 ἐχίδνης καὶ πυρὸς περαιτέρω: cp. Ion 1262. This image for domestic treachery is quaintly illustrated by the popular notions mentioned in Arist. Mirab. 165 (p. 846 b 18 Berl. ed.) τοῦ περκνοῦ ἔχως τῇ ἐχίδνῃ συγγνωμένου,

- λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον  
 τρέφων δὺ ἄτα κάπαναστάσεις θρόνων,  
 φέρ', εἶπε δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου  
 φήσεις μετασχεῖν, ἢ ἔομεῖ τὸ μὴ εἰδέναι; 535
- ΙΣ. δέδρακα τοῦργον, εἶπερ ἦδ' ὁμορροθεῖ,  
 καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
- ΑΝ. ἀλλ' οὐκ ἑάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ  
 οὐτ' ἠθέλησας οὐτ' ἐγὼ κοινωσάμην.
- ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540  
 ξύμπλουν ἐμαντὴν τοῦ πάθους ποιουμένη.
- ΑΝ. ὦν τοῦργον, Αἰδης χοὶ κάτω ξυνίστορες.  
 λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
- ΙΣ. μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ  
 θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀχνίσαι. 545
- ΑΝ. μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ ὄιγες

μένη τῶν ἀνθρώπων ἐκτίνει τὸ αἷμα.—Semitelos conject. φονία. 533 ἄτα L, ἄτας r.  
 535 ἢ ἐξομῆι τὸ μ' εἰδέναι L. The acc. on τὸ has been altered from τὸ: the latter  
 points to the true reading. Cp. 544. 536 εἶπερ ἦδ' ὁμορροθεῖ] εἶπερ ἦδ' ὁμορροθῶ

ἡ ἐχιδνα ἐν τῇ συνοσίᾳ τὴν κεφαλὴν ἀπο-  
 κόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ  
 τὸν θάνατον τοῦ πατρὸς μετερχόμενα, τὴν  
 γαστέρα τῆς μητρὸς διαρρήγνυσιν. (Cp.  
 Shakspeare. *Per.* i. i. 64 *I am no viper, yet*  
*I feed On mother's flesh.*)

532 λήθουσά μ' ἐξέπινες. It seems  
 unnecessary to suppose a confusion of  
 images. The venom from the echidna's  
 bite is here described as working insidi-  
 ously, and, at first, almost insensibly.  
 So Heracles says of the poison, which he  
 has already (*Tr.* 770) compared to the  
 echidna's, ἐκ δὲ χλωρὸν αἷμά μου | πέπω-  
 κεν ἦδη, *Tr.* 1055. Cp. *El.* 784 ἦδε γὰρ  
 μείζων βλάβη | ἕνοικος ἦν μοι, τοῦ μὲν  
 ἐκπίνουσι δὲ | ψυχῆς ἀκρατον αἷμα.

533 ἄτα κάπαναστάσεις. The dual is  
 commended, as against ἄτας, by a certain  
 scornful vigour; just as at 58 the dual has  
 an emphasis of its own. And the combi-  
 nation with a plural is no harsher than  
 (e.g.) Plat. *Laches* p. 187 Α αὐτοὶ εὐπερὰ  
 γυγόντες. Cp. *O. C.* 530 αὐταὶ δὲ δύο' ἐξ  
 ἐμοῦ...παῖδε, δύο δ' ἄτα.—ἐπαναστάσεις,  
 abstract (like ἄτα) for concrete: so 646  
 πόνοις (bad sons): κείνος ἡ πᾶσα βλάβη  
 (*Ph.* 622), δλεθρος, etc. θρόνων, object  
 gen. (ἐπανίστασθαι θρόνους). Creon sus-  
 pects the sisters of being in league with

malcontent citizens (cp. 289), who wish  
 to overthrow his rule.

535 τὸ μὴ: cp. 443. [Dem.] or. 57  
 § 59 οὐκ ἂν ἐξομῶμαι μὴ οὐκ εἰδέναι. Plat.  
*Legg.* 949 Α ἐξαρηθέντι καὶ ἐξομοσαμένῳ.

536 ε. ὁμορροθεῖ, concurs, consents:  
 fr. 446 ὁμορροθῶ, συνθέλω, | συμπαραινέσας  
 ἔχω. Schol. ad *Ar. Av.* 851 ὁμορροθεῖν  
 δὲ κυρίως τὸ ἅμα καὶ συμφώνως ἐρέσσειν.  
 So *Orphic Argonaut.* 254 ὁμορροθέοντες,  
 'rowing all together' (cp. above on 259).  
 The image thus agrees with ξύμπλουν  
 in 541. Ismene remembers her sister's  
 words: 'even if you should change your  
 mind, I could never welcome you now as  
 my fellow-worker' (69). She says, then,  
 'I consider myself as having shared in  
 the deed—if my sister will allow me.'  
 Nauck sadly defaces the passage by his  
 rash change, εἶπερ ἦδ' ὁμορροθῶ.

537 τῆς αἰτίας depends on both verbs.  
 ξυμμετίσχω having prepared the ear for  
 a partitive gen., no harshness is felt in  
 the reference of that gen. to φέρω also.  
 We cannot take the gen. with the first  
 verb only, and regard καὶ φέρω as paren-  
 thetic. Some real instances of such a  
 parenthetic construction are given in the  
 n. on 1279 f.; but the supposed examples  
 often break down on scrutiny. Thus in

wast secretly draining my life-blood, while I knew not that I was nurturing two pests, to rise against my throne—come, tell me now, wilt thou also confess thy part in this burial, or wilt thou forswear all knowledge of it?

IS. I have done the deed,—if she allows my claim,—and share the burden of the charge.

AN. Nay, justice will not suffer thee to do that: thou didst not consent to the deed, nor did I give thee part in it.

IS. But, now that ills beset thee, I am not ashamed to sail the sea of trouble at thy side.

AN. Whose was the deed, Hades and the dead are witnesses: a friend in words is not the friend that I love.

IS. Nay, sister, reject me not, but let me die with thee, and duly honour the dead.

AN. Share not thou my death, nor claim deeds to which

Nauck. 538 σ' added in L by S. 539 'κοινωσάμην] κοινωσάμην L. Cp. 457, 546. 541 κοινωμένην L, but a line has been drawn across the final ν. 544 τὸ μ' οὐ L, with η above μ from the first hand. Cp. 535. 546 μηδ' μη

*Ai.* 274, ἔληξε κἀνέπνευσε τῆς νόσου, the gen. goes with both verbs (cp. on *O. C.* 1113): for *O. C.* 1330, see n. there: in Aesch. *P. V.* 331 πάντων μετασχὼν καὶ τετολμηκῶς ἐμοί, the pron. might be dat. of interest with the second partic.; but we ought perhaps to read συντετολμηκῶς τ' ἐμοί.

538 ε. ἀλλ' οὐκ ἔδωκε σ': cp. *O. C.* 407 ἀλλ' οὐκ ἐκ τοῦμφυλον αἵμα σ', ὦ πάτερ.—'κοινωσάμην': prodelision of the augment, as 457 (n.): cp. *O. C.* 1602 ταχεῖ 'πόρευ-σαν σὺν χρόνῳ.

541 ἐμπλοῦν: cp. Eur. *H. F.* 1225 καὶ τῶν καλῶν μὲν δοτις ἀπολαύειν θέλει, | συμπλεῖν δὲ τοῖς φίλοις δυστυχούσιν οὐ. *I. T.* 599 ὁ ναυστολῶν γὰρ εἰμ' ἐγὼ τὰς συμφοράς, | οὗτος δὲ συμπλεῖ.

542 ε. Cp. *Ph.* 1293 ὡς θεοὶ ξυνί-στορες.—λόγοις, and not ἐργοις. Cp. *Ph.* 307 λόγοις | ἔλθοις, they show compassion in word (only). Theognis 979 μή μοι ἀνὴρ εἴη γλώσση φίλος ἀλλὰ καὶ ἔργῳ.

544 ε. μή μ' ἀτιμώσης, do not reject me (the word used by the suppliant Oed., *O. C.* 49, 286), τὸ μὴ οὐ (cp. 443 n.), so as to hinder me from dying with thee, and paying due honour to the dead. ἀγνῶσαι τὸν θ. is to make him ἀγνός, i.e. to give him the rites which religion requires; as, conversely, a corpse which is ἀμωρός and ἀτίμωτος is also ἀνόσιος (1071). Eur. *Suppl.* 1211 ὅ' αὐτῶν σώμαθ' ἡγνίσθη πυρὶ, where their corpses received the rites of

fire, i.e. were burned. Cp. 196 n. If Ismene shares in the penalty of the deed, she will share in the merit.

546 μή μοι, not μή' μοί, since the main emphasis is on the verbal notion ('share not my death'), rather than, 'share not my death': cp. 83 n. The combination μή μοι...σὺ has a scornful, repellent tone (cp. *O. C.* 1441 n.). κοινά, adv.: cp. *Ai.* 577: *O. T.* 883 ὑπέροπτα (n.).—μηδ' ἀ μη' θίγεις. If this were an instance of θιγ-γάνω with acc., it would be a solitary instance in Soph., who has θιγγάνω with genitive in nine passages; in *Ph.* 667 παρέσται ταῦτά σοι καὶ θιγγάνειν, ταῦτα is nom. Nor is there any authentic instance of θιγγάνω with acc. in classical Greek. In Eur. *H. F.* 963, πατήρ δέ νιν | θιγῶν κραταιὰς χεῖρας ἐνέπει τάδε, νιν depends on ἐνέπει: cp. *Ai.* 764 ὁ μὲν γὰρ αὐτὸν ἐνέπει· τέκνον, etc. In Theocr. 1. 59 οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, the gen. αὐτοῦ is understood with προσέθιγεν, and τι is adv., 'at all.' Nor does ψαύω govern an acc. below in 859, 961 (where see notes). Krüger (*II.* § 47. 12. 2) treats δ here as a sort of adverb (*ib.* *II.* § 46. 6. 9), i.e., in a case where you did not put your hand (to the deed, sc. τοῦ ἔργου); but this is very awkward. Rather, I think, there is an unusual kind of attraction, due to the special form of the sentence. We could not say (e.g.) ἀ μη' ἐρᾷ τις, οὐ θηράται, (ἀ for ταῦτα ὧν). But here μηδ' ὧν μη



ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;

ΑΝ. Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.

ΙΣ. τί ταῦτ' ἀνίψ μ', οὐδὲν ὠφελουμένη;

550

ΑΝ. ἀλγούσα μὲν δῆτ', εἰ \*γελῶ γ', ἐν σοὶ γελῶ.

ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἐτ' ὠφελοῦμ' ἐγώ;

ΑΝ. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣ. οἶμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝ. σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν.

555

ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ δόκουν φρονεῖν.

ΙΣ. καὶ μὴν ἴση νῶν ἔστιν ἡ ἕαμαρτία.

ΑΝ. θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι

τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.

560

δ' L.—'θιγες' θιγες L. Cp. 457, 539.

547 θνήσκουσ' L. For the ε subscript, see comment on O. T. 118. 548 φίλος has been suspected. Wecklein conject.

μῶνη: Hense, μένει: M. Schmidt, δίχα: Nauck, σοῦ γ' ἄτερ λελειμμένη. 551 δῆτ', εἰ MSS. Dindorf conject. δῆ, κελ: Wolff, δῆ, τὸν.—γελῶ γ' γελῶτ' L. Heath conject. γελῶ γ'.

552 σετ' L (without acc.): σ' ἐτ' r (σ' ἐπ' E). 557 καλῶς σὺ μὲν τοι... τοῖς δ' L. The τ of τοι is in an erasure, which appears to show that τοι has not been made from τοῖς. Dübner thinks that the first hand wrote μέν γ' οὐ:

'θιγες ποιοῦ σεαυτῆς would have been intolerable, on account of the second gen. after ποιοῦ. For the sake of compactness, and of clearly marking the object to ποιοῦ, the poet has here allowed α̃ to stand for ταῦτα ὦν. I do not compare O. C. 1106, αἰτεῖς α̃ τεύξει, holding that α̃ there = ταῦτα α̃ (not ὦν): see n.

547 ποιοῦ σεαυτῆς, a somewhat rare phrase. Her. 1. 129 ἐώντοῦ ποίεσθαι τὸ Κύρου ἔργον. [Plat.] Hipp. min. 372 C ἐμᾶντοῦ ποιούμενος τὸ μάθημα εἶναι ὡς εὐρημα. Dem. or. 19 § 36 εἰς αὐτὸν ποιούμενος (taking on himself) τὰ τούτων ἀμαρτήματα. In Thuc. 8. 9 ἐάντοῦ... τὸν στόλον ἰδίον ποιήσασθαι, the gen. goes with the adj.—ἀρκέσω in the pers. constr., cp. Ai. 76 ἐνδον ἀρκείτω μένων, and O. T. 1061 n.

548 σοῦ λαλειμένη, bereft of thee. λείπομαι τυος, to lag behind, then, fig., to be deprived of, as El. 474 γνώμας λειπομένα, Eur. Alc. 406 νέος ἐγώ, πάτερ, λείπομαι φίλας | ...ματρός.—φίλος has been groundlessly suspected, for no other reason, seemingly, than because it is masc.

549 κηδεμών, alluding esp. to v. 47.

Cp. Xen. Anab. 3. 1. 17 ἡμᾶς δέ, οἷς κηδεμών... οὐδεὶς πάρεστιν, who would have no one to plead our cause (no 'friend at court,' such as the younger Cyrus had in his mother Parysatis). In Il. 23. 163 κηδεμόνες are the chief mourners for the dead. In Attic, though sometimes poet. for κηδεστής, the word did not necessarily imply kinship.

551 ἀλγούσα μὲν δῆτ', yes, indeed, it is to my own pain that I mock thee,—if I do mock. δῆτα assents (O. T. 445 n.) to οὐδὲν ὠφελουμένη: there is, indeed, no ὄφελος in it, but only ἀλγος.—ἐν σοὶ: cp. Ai. 1092 ἐν θανοῦσιν ὕβριστής, ib. 1315 ἐν ἐμοὶ θρασύς.—Heath's εἰ γελῶ γ', for εἰ γελῶτ', is supported by the accent γελῶτ' in L, and seems right. It smooths the construction; and εἰ γελῶ γ' better expresses that the taunt sprang from anguish, not from a wish to pain. Then γελῶτα γελῶ, without an epithet for the subst., is unusual.—Cp. Ai. 79 οὐκ οὐκ γέλως ἥδιος εἰς ἐχθροὺς γελᾶν;

552 ἀλλὰ νῦν, now, at least: O. C. 1276 ἀλλ' ὑμεῖς γε, n.

554 κάμπλάκω, and am I to miss thy

thou hast not put thy hand : my death will suffice.

IS. And what life is dear to me, bereft of thee?

AN. Ask Creon ; all thy care is for him.

IS. Why vex me thus, when it avails thee nought?

AN. Indeed, if I mock, 'tis with pain that I mock thee.

IS. Tell me,—how can I serve thee, even now?

AN. Save thyself : I grudge not thy escape.

IS. Ah, woe is me ! And shall I have no share in thy fate?

AN. Thy choice was to live ; mine, to die.

IS. At least thy choice was not made without my protest.

AN. One world approved thy wisdom ; another, mine.

IS. Howbeit, the offence is the same for both of us.

AN. Be of good cheer ; thou livest ; but my life hath long been given to death, that so I might serve the dead.

But it seems equally possible that it was *μέν σοι*. There is no trace of erasure at the two dots after *τοι*. Of the later MSS., A and V<sup>3</sup> have *μέν τοῖς* : others, *μέν τοῦ*, *μέν θ' οὐ*, or *μέν τ' αὐτοῦ* : but none (I believe) *μέντοι* or *μέν σοι*. The schol. in L has *μέντοι* in the lemma, but explains, *σεαυτῇ καλῶς ἐδόκει φρονεῖν, μὴ συμπαρά- τρουσά μοι· ἐγὼ δὲ τοῖς τοῖς κ.τ.λ.* Hence Martin, *καλῶς σὺ μὲν σοι*. 550 *ὥστε*] Wieseler conject. *ὥς σε* : Dobree, with the same view, proposed *ὠφελεῖς* ('and so you are helping a sister who is already as the dead' : cp. 552).

fate? *i.e.* to be dissociated from it : delib. aor. subj., which can be used, not only in asking what one is *to do*, but also in expressions of despair as to what one must suffer (*Tr.* 973 *τί πάθω*);. For *ἀμπλακεῖν* cp. 910, 1234.

555 *αὐτοῦ*, alluding to v. 78 f.—*ἤν* : for the emphatic pause, cp. *Ph.* 907 *ὁκουν ἐν οἷς γε δρᾶς ἐν οἷς δ' αὐδᾶς, ὀκνῶ*.

556 *ἐπ' ἀρρήτοις... τοῖς ἐμ. λ.* (but you did not choose death) without my words (my arguments against that course) having been spoken,—referring to vv. 49—68. For *ἐπὶ* with the negative verbal (= *πρὶν τοῖς ἐμοῖς λόγοις ρηθῆναι*) cp. *Eur. Ion* 228 *ἐπὶ δ' ἀσφάκτοις | μήλοισι δόμων μὴ πάρει' ἐς μυχόν* ('before sheep have been slain, pass not,' etc.).

557 *σὺ μὲν τοῖς* : 'you seemed wise to the one side (Creon); I, to the other' (to Hades and the dead). Nauck pronounces the text unsound, objecting to the use of *τοῖς* : but that it was good Attic is sufficiently shown by *Plat. Legg.* 701 E (cited by Wolff) *οὐ συνήνεγκεν οὐτε τοῖς οὐτε τοῖς* (it profited neither party). Cp. *O. C.* 742, n. on *ἐκ δὲ τῶν*.—*σὺ μὲν σοί*, the schol.'s reading, is very inferior.—For the rhetorical *χιασμός* cp. *O. T.* 538 n. (and *ib.* 320).

558 *καὶ μὴν*, and yet,—though I *did* shrink from breaking Creon's law,—I am now, morally, as great an offender as you, since I sympathise with your act.

559 *ε. θάρσει* is not said with bitterness (that could hardly be, after 551) : rather it means, 'Take heart to live,' as Whitelaw renders it. These two verses quietly express her feeling that their lots are irrevocably sundered, and exhort Ismene to accept the severance.—*ἡ ἐμὴ ψυχῇ*, my life, a periphrasis for *ἐγὼ*, like *O. C.* 998 *τὴν πατρός | ψυχὴν... ἔωσαν* (n.).—*πάλαι*, *i.e.* ever since she resolved to break the edict. (Cp. *O. T.* 1161.)—*ὥστε τοῖς θ. ὠφελεῖν*, so as to (with a view to) serving the dead. The dat., as with *ἐπαρκεῖν* : *Ph.* 871 *ξυνωφελοῦντά μοι* : *Aesch. Pers.* 842 *ὥς τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ* : *Eur. Or.* 665 *τοῖς φίλοις ὠφελεῖν* : *Ar. Av.* 419 *φίλοις ὠφελεῖν ἔχειν*. So *ἐπωφελεῖν O. C.* 441.—Dobree proposed to understand *σε* as subj. to the inf., 'so that (you) are helping the dead,'—*i.e.*, your offer of help (552) is made to one who is already as good as dead. But *σέ* could not be thus understood ; and this sense (which it has been sought to obtain by emendations, see cr. n.) would be frigid.

- KP. τὼ παιδε φημὶ τῷδε τὴν μὲν ἀρτίως  
 ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.  
 ΙΣ. οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάστη μένει  
 νοὺς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.  
 KP. σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά. 565  
 ΙΣ. τί γὰρ μόνῃ μοι τῇσδ' ἄτερ βιώσιμον;  
 KP. ἀλλ' ἦδε μέντοι μὴ λέγ'. οὐ γὰρ ἔστ' ἔτι.  
 ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαντοῦ τέκνου;  
 ✓KP. ἀρώσιμοι γὰρ χἀτέρων εἰσὶν γυαί.  
 ✓ΙΣ. οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα. 570  
 KP. κακὰς ἐγὼ γυναικάς νιέσι στυγῶ.

563 οὐ γὰρ ποτ'] ἀλλ' οὐ γὰρ Plutarch *Phoc.* 1, and *Mor.* 460 E. The grammarian Gregorius Corinthius (c. 1150 A.D.) p. 417 has ἀλλὰ γὰρ. 564 πράσσουσιν] πρά-  
 ξασιν Plut. *Mor.* 460 E. πράττουσιν Gregorius l.c. 565 σοὶ γοῦν] καὶ has been  
 deleted before σοὶ in L.—κακοῖς] L has ἥμ· written above by S. Some of the later  
 MSS. have κακῇ or (as A) κακῶ. 567 μέν σοι L, and so nearly all the later MSS.;

561 L gives τὼ παιδε φημὶ as in *O. C.* 317 καὶ φημὶ, and this may probably be taken as the traditional accentuation, though some modern edd. write τὼ παιδὲ φημὶ, καὶ φημὶ. The justification of the oxytone φημὶ is in the emphasis which falls on it. Similarly it has the accent when parenthetic, as Lucian *Deor. Cons.* 2 πολλοὶ γὰρ, φημὶ, οὐκ ἀγαπῶντες κ.τ.λ. —τὼ παιδε...τὴν μὲν...τὴν δέ, partitive apposition: see on 21.—ἀρτίως, because Creon had hitherto regarded Ismene as being of a docile and submissive nature: cp. on 531 ὑφειμένη.

563 L. The apology is for her sister as well as for herself: even such prudence (cp. 68 νοῦν) as may have been inborn forsakes the unfortunate under the stress of their misfortunes.—βλάστη: cp. *El.* 238 ἐν τίνι τοῦτ' ἐβλαστ' ἀνθρώπων; *O. C.* 804 φύσας...φρένας (n.).—τοῖς κ. πράσσουσιν, dat. of interest: *Tr.* 132 μένει γὰρ οὐτ' αἰόλα νύξ | βροτοῖσιν.—ἐξίσταται, stands aside, gives place (*Al.* 672); and so, leaves its proper place, becomes deranged: cp. Eur. *Bacch.* 928 ἀλλ' ἐξ ἑδρας σοὶ πλόκαμος ἐξέστηχ' ὅδε. The converse phrase is commoner, ἐξίσταμαι τῶν φρενῶν: cp. 1105.—Schneidewin cp. Eur. *Antigone* fr. 165 ἀκουσόν· οὐ γὰρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν,—which plainly glances at our passage. For similar allusions cp. *O. C.* 1116 n.

565 σοὶ γοῦν (cp. 45 n.) sc. ἐξέστη.—κακοῖς, i.e. Antigone: for the plur., cp. 10.

566 τῇσδ' ἄτερ explains μόνῃ: cp. on 445.—βιώσιμον is Ionic and poet.; the Attic word was βιωτός. It is needless to change τί (subst.) into πῶς. The more usual phrase was, indeed, impers., as Her. 1. 45 οὐδέ οἱ εἴη βιώσιμον: Plat. *Crilo* 47 D ἄρα βιωτὸν ἡμῶν ἐστὶ; But, just as we can have ὁ βίος οὐ βιωτός ἐστι (cp. *O. C.* 1691), so also οὐδὲν βιωτὸν ἐστὶ, no form of life is tolerable. Cp. *O. T.* 1337 τί δὴτ' ἐμοὶ βλεπτόν, ἦ | στερκτόν, ἦ προσήγορον | ἔτ' ἐστ', etc., where the only difference is that the subst. τί corresponds to an object. accus., and not as here to a cognate (βίον βιώναι).

567 ἀλλὰ...μέντοι, 'nay, but...': cp. *Ph.* 524 ἀλλ' αἰσχρὰ μέντοι σοὶ γέ μ' ἐνδεέστερον | ξένῳ φανήναι.—ἦδε μὴ λέγει, say not 'ἦδε,' speak not of her as still with thee, for she is already numbered with the dead. οἶδε are οἱ ἐνθάδε, the living (75), as κείνοι (525) are οἱ ἐκεῖ, the dead (cp. 76). The peculiarity is that we should have expected either (a) τῇσδε, acc. to λέγει, or (b) τῇσδε, as a direct quotation from the last verse: cp. Dem. or. 18 § 88 τίς ἦρ...; ὑμεῖς, ὡ ἀνδρες Ἀθηναῖοι. τὸ δ' ὑμεῖς σταθ λέγει, λέγω τὴν πόλιν. If (e.g.) ὑμῶν had preceded ὡ ἀνδρες, Dem. would doubtless have said τὸ δ' ὑμῶν, or else ὑμᾶς δ'. Here,

CR. Lo, one of these maidens hath newly shown herself foolish, as the other hath been since her life began.

IS. Yea, O King, such reason as nature may have given abides not with the unfortunate, but goes astray.

CR. Thine did, when thou chosest vile deeds with the vile.

IS. What life could I endure, without her presence?

CR. Nay, speak not of her 'presence'; she lives no more.

IS. But wilt thou slay the betrothed of thine own son?

CR. Nay, there are other fields for him to plough.

IS. But there can never be such love as bound him to her.

CR. I like not an evil wife for my son.

but E has μέν τοι σοί: Brunn replaced μέντοι. 568 ἀλλά κτενείς MSS. Nauck writes οὐ μὴ κτενείς.—νυμφία (without acc.) L: νυμφεία r. 569 ἀρώσιμοι] In L an early hand has written ο above ω.—χάτέρων εἰσιν MSS.: Dindorf, εἰσι χάτέρων. Nauck arranges vv. 569—574 as follows, bracketing 570 and 573 as spurious:—569, 572, 571, 574; giving 572 and 574 to Ismene (with L). 571 ἰδῶσιν L:

however, no fair objection would remain if we had ἀλλά τὸ ἦδε μὴ λέγε, i.e. 'never use the word ἦδε about her,'—which makes the sense more general than if he said, ἀλλὰ τῆσδε μὴ λέγε, i.e. 'do not say (that you cannot live without) ἦδε.' The question, then, seems to resolve itself into this:—Wishing to give the more general sense just indicated, could the poet say ἦδε instead of τὸ ἦδε? To show that the art. was not always required in such quotation, it is enough to cite Ar. *Eg.* 21 λέγε δὴ μὴδωμεν, by the side of τὸ μὴδωμεν *ib.* 26. While, then, I cannot produce any exact parallel for this ἦδε, I think it reasonable to suppose that colloquial idiom would have allowed it. Those who deny this have two resources. (1) To point thus: ἀλλ' ἦδε μέντοι—μὴ λέγ'. i.e. instead of adding οὐκ ἔστιν ἔτι after μέντοι, he breaks off his sentence—'do not speak of her.' So Bellermann. (2) Semitelos reads ἀλλ' ἦδε μέν σοι μὴ λέγ' ὥς ἀρ' [for οὐ γὰρ] ἔστ' ἔτι, 'do not say that you have her any longer.' As to σοι, see cr. n. above. Neither of these readings gives such a forcible sense as the vulgate.

568 νυμφεία, sc. *λερά*, 'nuptials,' as *Tr.* 7 (but *ib.* 920 'bridal-chamber,' as in sing. below, 1205); here=νύμφην. Cp. Eur. *El.* 481 τὰ λέγεα, thy spouse: and so *ἐννῆ*, etc.—Having failed to win Creon's pity for herself, Ismene now appeals to his feeling for his son. Haemon's coming part in the play is thus prepared.

569 ἀρώσιμοι, a poet. form (only here), analogous to the epic forms of adjectives

in which a short vowel is lengthened for metre's sake (cp. on 492). Though the verb was ἀρώω, the adj. with the suffix *σιμο* would properly be formed from the subst. ἀρωσις (cp. *O. C.* 27 n.). Suidas gives ἀρώσιμον κλῆμα τὸ ἀροτριούμενον. For the metaphor cp. *O. T.* 1256 μητρώαν ...ἀρουραν, and *ib.* 1485, 1497: Lucr. 4. 1107.

570 οὐχ ὥς γ' ('Another marriage is possible for him'). 'No, not in the sense of the troth plighted between him and her,'—not such a union of hearts as had been prepared there. ἡρμοσμένα ἦν, impers., lit., 'as things had been adjusted'; cp. on 447: Her. 1. 112 ἡμῶν κακῶς βεβουλευμένα ἔσται: id. 6. 83 τέως μὲν δὴ σφι ἦν ἀρθμα ἐς ἀλλήλους. The choice of the word has been influenced by the Ionic and poet. use of ἀρμόζειν as=to betroth (*ἐγγυῶν*): Her. 3. 137 ἄρμωσται (perf. pass. as midd.) τῇν Μίλωνος θυγατέρα...γυναῖκα, he has become engaged to her: Find. *P.* 9. 127 ἀρμόζων κόρα | νυμφλὸν ἀνδρα. Cp. 2 *Epist. Cor.* 11. 2 ἡρμοσάμενη γὰρ ὑμᾶς ἐπὶ ἀνδρὶ παρόντων ἀγνήν.

571 ἰδέσθαι, the regular Attic dat. plur. (as Plat. *Rep.* 362 E, Ar. *Nub.* 1001, etc.), from the stem *ιδ-*, which furnished also the Attic nom. and gen. plur., *ιδεῖς*, *ιδέων*; and the dual *ιδῆ* (or rather *ιδεῖ*, Meisterhans p. 63), *ιδέων*. The Attic forms of the sing. and the acc. plur. were taken from *ιδ-*, except that *ιδέος*, *ιδεῖ* were alternative forms for the gen. and dat. sing. Here L has the epic *ιδάσθιν*, from a third stem, *ιδ-*, whence the Homeric forms *ιδος*, *ιδί*,

\*AN. ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.

KP. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

\*XO. ἡ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;

KP. Ἄιδης ὁ παύσων τούσδε τοὺς γάμους ἐμοί.

575

XO. δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

KP. καὶ σοί γε κάμοι. μὴ τριβάς ἔτ', ἀλλὰ νιν

κομίζετ' εἰσῶ, δμῶες· ἐκ δὲ τοῦδε/χρῇ

γυναῖκας εἶναι τάσδε μῆδ' ἀνειμένας.

φεύγουσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας

580

ἦδη τὸν Ἄιδην εἰσορώσι τοῦ βίου.

νέεσι r. 572 The MSS. give this v. to Ismene. The Aldine ed. (1502) and that of Turnebus (1553) first gave it to Antigone; and so Boeckh.—αἴμων L. αἴμων r. 574 The MSS. give this verse to Ismene; Boeckh, to the Chorus.

575 ἐμοί L: ἐφν r (including A). κυρεῖ is Meineke's conject.; μόνος Nauck's, who also changes παύσων to λύσων. 576 L gives this verse to the Chorus (not to Ismene, as has sometimes been stated). The later MSS. are divided; most of them give it to Ismene.—ἐοικε] εἰκεν L. Cp. 402. 577 καὶ σοί γε κάμοι] F. Kern

νία, νλε, νλες, νλας: cp. Monro *Hom. Gr.* § 107.—The dat. of interest goes with *κακὰς γυναῖκας*, not with *στυγῶ*: cp. Ar. *Νιδ.* 1161 *πρόβολος ἐμός, σωτήρ δόμοις, ἐχθροῖς βλάβη*.

572 It is not of much moment that L, like the later MSS., gives this verse to Ismene. Errors as to the persons occur not seldom in L (see, e.g., cr. n. to O. C. 837, and cp. *ib.* 1737); and here a mistake would have been peculiarly easy, as the dialogue from v. 561 onwards has been between Creon and Ismene. To me it seems certain that the verse is Antigone's, and that one of the finest touches in the play is effaced by giving it to Ismene. The taunt, *κακὰς γυναῖκας νέεσι*, moves Antigone to break the silence which she has kept since v. 560: in all this scene she has not spoken to Creon, nor does she now address him: she is thinking of Haemon,—of the dishonour to *him* implied in the charge of having made such a choice, —ὥς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὥς τὸν ὁμοῖον. How little does his father know the heart which was in sympathy with her own. This solitary reference to her love heightens in a wonderful degree our sense of her unselfish devotion to a sacred duty. If Ismene speaks this verse, then τὸ σὸν λέχος in 573 must be, 'the marriage of which you talk' (like *El.* 1110 *οὐκ οἶδα τὴν σὴν κλήδον'*), which certainly is not its natural sense.—*Αἴμων*. L has *αἴμων*. Soph. would have

written ΑΙΜΟΝ: hence the tradition is subject to the same ambiguity as in KPEON. The analogy of *δαίμων* would probably have recommended the form in o.

573 ἄγαν γε λυπεῖς, 'Nay, thou art too troublesome,'—the impatient phrase of one who would silence another, as *Ai.* 589 (Ajax to Tecmessa) *ἄγαν γε λυπεῖς· οὐ κάτοισθ'*, etc.: so *ib.* 592 *πῶλλ' ἄγαν ἦδη θροεῖς*.

574 The MSS. give this verse to Ismene; but Boeckh is clearly right in giving it to the Chorus. Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance.

575 ἐμοί, L's reading, is right. Creon has been asked,—'Can you indeed mean to deprive your son of his bride?' He grimly replies, 'I look to the Death-god to break off this match.' The *ἐφν* in the later MSS. was obviously a mere conjecture,—and a weak one.

576 This verse clearly belongs to the Chorus, to whom L assigns it. The first words of the next verse show this. Hermann objected that in similar situations the Chorus usually has two verses. It is

AN. Haemon, beloved! How thy father wrongs thee!

CR. Enough, enough of thee and of thy marriage!

CH. Wilt thou indeed rob thy son of this maiden?

CR. 'Tis Death that shall stay these bridals for me.

CH. 'Tis determined, it seems; that she shall die.

CR. Determined, yes, for thee and for me.—(*To the two Attendants.*) No more delay—servants, take them within! Henceforth they must be women, and not range at large; for verily even the bold seek to fly, when they see Death now closing on their life.

[*Exeunt Attendants, guarding ANTIGONE and ISMENE.*—  
CREON remains.]

conject. *καὶ σοὶ γε κοινῇ*. 578 *ἐκ δὲ τοῦδε* χρὴ L. The *τοῦδε* has been made from *τασδε*: whether the latter was originally *τάσδε* or *τᾶσδε*, or accentless, is doubtful, but the circumflex has been added by the corrector just over the *ο*, perh. to avoid blotting in the erasure over *υ*. The correction 8 had been written above before the letters *ασ* were altered in the text. The lemma of the schol. has *ἐκ δὲ τᾶσδε*. The later MSS. have *ἐκ δὲ τοῦδε*. 579 *γυναῖκας εἶναι τᾶσδε* (sic) *μήδ' ἀνείμεναι* L. So the later MSS., but with *τάσδε* or *τοῦδε* (A): which latter shows the same tendency as L's

true that this is usually the case. But O. T. 1312 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, *πλέον ἤμισυ παντός*.—*δεδογμένα* (*ἐστί*), = *δέδοκται*: cp. on 570 *ἡμισομένα*, 447 *κηρυχθέντα*. Cp. Menander 'Αρρηφόρος i. 3 *δεδογμένον τὸ πρᾶγμ'*: *ἀνερίφθω κύβος*.

577 *καὶ σοὶ γε κάμω*, sc. *δεδογμένα*. It is settled, for both of us: i.e., I shall not change my mind, and it is vain for thee to plead. The datives are ethic. We might also understand, 'settled by thee, as by me,'—alluding to the words of the Chorus in v. 211 and in v. 220. But I now feel, with Mr T. Page, that this would be somewhat forced.—We must not point thus: *καὶ σοὶ γε. καὶ μοι μὴ τριβάς*, etc. (so Semitelos). This would be more defensible if, in 576, *σοὶ* had stood with *δεδογμένα*: but, as it is, the vagueness of the latter confirms *καὶ σοὶ γε κάμω*. Bellermann, giving 576 to Ismene, adopts Kern's *καὶ σοὶ γε κοινῇ* ('yes, and she shall die with you').—*μὴ τριβάς*, sc. *ποιέσθε*: cp. Ar. *Ach.* 345 *ἀλλὰ μὴ μοι πρόφασιν*, *ἀλλὰ κατὰθον τὸ βέλος*: *Vesp.* 1179 *μὴ μοι γε μύθους*.—*νιν*, plur., as O. T. 868 (masc.), O. C. 43 (fem.), *El.* 436 (neut.), etc.

578 *ἐκ δὲ τοῦδε*, κ.τ.λ. Compare 484 *ἢ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὐτὴ δ' ἀνὴρ*: 525 *ἐμοὶ δὲ ζῶντος οὐκ ἀρξεί γυνή*: also 678 ff.

This much-vexed passage is sound as it has come down to us. Creon means: 'henceforth they must be women, and must not roam unrestrained.' The fact that a woman has successfully defied him rankles in his mind. Hence the bitterness of *γυναῖκας* here. The Attic notions of feminine propriety forbade such freedom as *ἀνείμεναι* denotes. Cp. *El.* 516 (Clytemnestra finding Electra outside the house) *ἀνείμένη μὲν, ὡς ἑοικας, αὐτὴ στρέφει*: Electra should be restrained, *μὴ τοι θυραίων γ' οὖσαν αἰσχύνειν φίλους*. So pseudo-Phocyl. 216 (keep a maiden in-doors), *μηδὲ μιν ἀκρι γάμων πρὸ δόμων ὀφθήμεν εἰσῆς*. Ar. *Lys.* 16 *χαλεπὴ τοὶ γυναικῶν ἐξοδός*. The emphasis of *γυναῖκας* here is parallel with the frequent emphasis of *ἀνὴρ* (as Eur. *El.* 693 *ἀνδρα γίγνεσθαι σε χρὴ, α man*). Cp. O. C. 1368 *αἰδ' ἀνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν*.—All the emendations are weak or improbable. See Appendix.

580 *χολοῦμαι*. Remark how well the use of the masc. here suits the taunt conveyed in the last verse. *πῆλας* (*δντα*)... *εἰσορᾶσι*: cp. O. C. 29 *πῆλας γὰρ ἀνδρα τόνδε νῦν ὀρᾷ*: and see *ib.* 586 n.

582—626 Second *στάσιμον*. 1st strophe, 582—592, = 1st antistr., 593—603. 2nd strophe, 604—614, = 2nd antistr., 615—625. See Metrical Analysis.

- στρ. α'. ΧΟ. εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.  
 2 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας  
 3 οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλήθος ἔρπον. 585  
 X Ποντίας 4 ὅμοιον ὥστε ποντίαις οἶδμα δυσπνόοις ὅταν  
 5 Θρήσσαισιν ἔρεβος ὑφάλον ἐπιδράμη πνοαῖς,  
 6 κυλίνδει βυσσόθεν κελαινὰν θίνα, καὶ 590  
 7 δυσάνεμοι στόνῳ βρέμουνσιν ἀντιπλήγες ἀκταί.  
 ἀντ. α'. ἀρχαῖα τὰ Λαβδακιδᾶν οἰκῶν ὀρώμαι 593  
 \* 8 πῆματα \* φθιτῶν ἐπὶ πῆμασι πίπτοντ', 595

τᾶσδε, viz. to make the word the same in both vv. 585 ε. γενεᾶς | ἐπὶ πλήθος (not ἐπιπλήθος) L.—[ἐρπον] L has -ω- written above ο. 587 ποντίαις | ποντίασ ἀλδς L, the second ι of ποντίασ having been added by an early hand. ποντίας ἀλδς the other mss. Elmsley deleted ἀλδς. For ποντίας Schneidewin conject. πόντιον: Dindorf, ποντίαν (with θίνα). 589 Θρήσσαισιν | θρησσησιν L (the first ι from a corrector). Θρήκηθεν Semitelos. 591 ε. θίνα καὶ δυσάνεμον | στόνῳ βρέμουνσιν

The sentence of death just passed on Antigone leads the Chorus to reflect on the destiny of her house, and on the power of fate generally.—When a divine curse has once fallen upon a family, thenceforth there is no release for it. Wave after wave of trouble vexes it. Generation after generation suffers. These sisters were the last hope of the race; and now an infatuated act has doomed them also.—What mortal can restrain the power of Zeus? Human self-will and ambition may seem to defy him, but he is drawing them on to their ruin.—Anapaests (626—630) then announce the approach of Haemon.

582 κακῶν ἄγευστος, act., cp. *O. T.* 969 ἄψανστος ἐγχοῦς n. Eur. *Alc.* 1069 ὡς ἀρτι πένθους τοῦδε γεύομαι πικροῦ. Her. 7. 46 ὁ...θεὸς γλυκὺν γεύσας τὸν αἰῶνα (having allowed men to taste the sweetness of life).

583 ε. σεισθῇ θεόθεν, i.e. by an ἀρά (likened to a storm, or earthquake, that shakes a building): when a sin has once been committed, and the shock of divine punishment has once been felt. In the case of the Labdacidæ the calamities were traced to the curse called down on Laïus by Pelops, when robbed by him of his son Chrysippus (*O. T.* p. xix.).—ἄτας οὐδὲν ἐλλείπει, (for these men, οἷς = τοῖς οἷς) no sort of calamity is wanting. Some join ἐλλείπει with ἔρπον, on the analogy of

παύεσθαι with part., 'never fails to go'; but this constr. is at least very rare. In a probably spurious ψήφισμα ap. Dem. or. 18 § 92 we have οὐκ ἐλλείψει εὐχαριστῶν: but Xen. *Mem.* 2. 6 § 5 (adduced by Wecklein) is not an example, for there μὴ ἐλλείπεσθαι εὐ ποιῶν = 'not to be outdone in generosity.' Then in Plat. *Phædr.* 272 B δ τι ἂν αὐτῶν τις ἐλλείπη λόγων = simply 'omit in speaking.'—γενεᾶς ἐπὶ πλήθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. γενεᾶς here is the whole race, not (as in 596) a generation of the race. The words mean literally, 'over a multitude of the race'; i.e., the ἀτὴ does not cease with the person who first brought it into the family, or with his generation, but continues to afflict succeeding generations. The collective noun γενεᾶς justifies the use of πλήθος: as he might have said, ἀπογόνων πλήθος. It is needless, then, to write γενεᾶν. We cannot understand, 'to the fulness of the race,' i.e. till the race has been exhausted.

586 ε. ὅμοιον, adv.: Plat. *Legg.* 628 D ὅμοιον ὡς ἐλ...ἡγοῖτό τις.—ποντίασ (see cr. n.) is far the most probable reading. The loss of the second ι, leaving ποντίας, would easily have brought in ἀλδς, which the metre shows to be superfluous. In Greek poetry there is no objection to the three epithets with πνοαῖς: the whole phrase would be felt as meaning, 'stormy sea-

CH. Blest are they whose days have not tasted of evil.<sup>1st</sup>  
 For when a house hath once been shaken from heaven, there<sup>strophe.</sup>  
 the curse fails nevermore, passing from life to life of the race;  
 even as, when the surge is driven over the darkness of the deep  
 by the fierce breath of Thracian sea-winds, it rolls up the black  
 sand from the depths, and there is a sullen roar from wind-  
 vexed headlands that front the blows of the storm.

I see that from olden time the sorrows in the house of<sup>1st anti-</sup>  
 the Labdacidae are heaped upon the sorrows of the dead;<sup>strophe.</sup>

(the β from τ?) δ' ἀντιπλήγῃσ ἀκταί· L. So the later MSS. (βρέμουνσιν for βρέμουνσι δ' Vāt.). Bergk conject. *δυσάνεμοι*. Jacobs, *δυσανέμω*. 598 ε. Λαβδακιδᾶν] μ deleted before β in L.—*οἰκῶν*] Seyffert conject. *δόμων*: Wecklein, *κλύων* or *σκοπῶν*. —*πήματα φθιμένων* MSS. For *φθιμένων* Dindorf conject. *φθιτών*, comparing Eur. *Alc.* 100, where *φθιτών* has become *φθιμένων* in some MSS. He also conjectured *πήματ'* ἀλλ' ἄλλοις, which Wecklein receives. Seyffert, *πήματ'* ἐκφύοντων.

winds from Thrace.' Construe: *δταν οἶδμα*, when a surge, *ποντίαις δυσπν. Θρ. πνοαῖς*, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 νότω), *ἐπιδράμῃ ἔρεβος ὕφαλον*, rushes over the dark depths of the sea (lit., the darkness under the surface of the sea). For *δυσπν. πνοαῖς*, cp. 502 n.: for *Θρήσσαισιν*, Aesch. *Ag.* 192 *πνοαί δ' ἀπὸ Στρυμόνος μολοῦσαι*, id. 654 *Θρήκται πνοαί* (and 1418): *Il.* 9. 5 (where the tumult in the breasts of the Greeks is likened to a storm) *Βορέης καὶ Ζέφυρος, τῷ τε Θρήκηθεν ἄητον*.

590 ε. *κελαινὰν θίνα*, the dark-coloured mud or sand that the storm stirs up from the bottom of the sea. *θίς* is masc. in Homer, Ar., and Arist., and that was prob. its usual gender. Soph. has it fem. again in *Ph.* 1124, and so it is in later writers. In the *Il.* *θίς* is always the sea-shore; in *Od.* that is its regular sense, but once (12. 45) it means 'heap.' It is used as here by Ar. *Vesp.* 696 *ὡς μὲν τὸν θίνα τάρταυς* (my very depths). Verg. *G.* 3. 240 *atima exaestuat unda Vorticibus, nigramque alte subiectat arenam*.—*δυσάνεμοι* should be read. *δυσάνεμον* could not here be adv. with *βρέμουνσιν*, and must therefore be epithet of *θίνα*, when it could mean only *τῇ ὑπὸ ἀνέμων παραχθείσαν* (schol.), i.e. 'stirred up by the storm,'—a strained sense for it. Cp. Apoll. Rhod. 1. 593 *ἀκτὴν ῥ' αἰγιαλὸν τε δυσήμενον*.—*στόνῳ βρ.*: cp. 427.—*ἀντιπλήγῃσ* (only here) *ἀκταί*, headlands which are struck in front, struck full, by the waves; in contrast with *παραπλήγῃσ*, 'struck obliquely': see *Od.* 5. 417 (Odysseus seeking a place to land) *ἦν*

*που ἐφεύρω | ἦτονάς τε παραπλήγῃσ λιμένας τε θαλάσσης* ('shores where the waves strike *aslant*'). Soph. was doubtless thinking of the Homeric phrase.—Not (1) 'beating back the waves,' *ἀντίτυποι*: nor (2) 'beaten again,'—i.e. by the ever-returning waves. This last is impossible.—Cp. *O. C.* 1240 where Oed. is likened to a *βρέιος... ἀκτὰ κυματοσπλήξ*. Oppian *Cyn.* 2. 142 *κρημνοῖσι καὶ ὕδατοπλήγεσιν ἀκραῖς*.

598 ε. *ἀρχαῖα*, predicate: I see that, from olden time, the house-troubles (*οἰκῶν πήματα*) of the (living) Labdacidae are heaped upon the troubles of the dead. The dead are now Laius, Oedipus, and his two sons. *ἀρχαῖα* carries us back to the starting-point of the troubles,—the curse pronounced on Laius by Pelops (cp. on 583).—*ὄρωμαι*, midd., as in Homer and Attic Comedy, but not in Attic prose; which, however, used the midd. *πεμορᾶσθαι* (Thuc. 6. 103) and *προμορᾶσθαι* (Dem. or. 18 § 281, etc.). Soph. has *ὄρωμένη*, midd., *Tr.* 306 (dial.); and so, too, *εἰδόμεν Ph.* 351 (dial.), etc. Though *οἰκῶν* answers metrically to the first two syllables of *ἀγευστος* in 582, it is not suspicious, because the second syllable of the trochee can be irrational (a long for a short): see *Met. Anal.* Conversely, *φθιτών* is metrically admissible, though its first syllable answers to the first of *σεισθῇ* in 583. This correction of *φθιμένων* is strongly confirmed by the similar error of the MSS. in Eur. *Alc.* 100 (see cr. n.).



3 οὐδ' ἀπαλλάσσει γενεὰν γένος, [ἀλλ' ἐρείπει  
 4 θεῶν τις,] οὐδ' ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ  
 5 ρίζας <δ> τέτατο φάος ἐν Οἰδίπου δόμοις, 600  
 6 κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων  
 7 ἀμὰ κόνις, λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.  
 στρ.β. τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰσχοι; 605

597 ἐρείπει 1, ἐρίπει L. Seyffert conject. ἐπέγει. 599 ε. νῦν γὰρ ἐσχάτας ὑπὲρ (ὅπερ L) | ρίζας τέτατο φάος MSS.—Hermann proposed three different emendations: (1) ὑπὲρ | ρίζας δ τέτατο, to which the schol. points. (2) ὑπὲρ ρίζας ἐτέτατο, so that a new sentence begins with κατ' αὖ. (3) ὅπερ | ρίζας ἐτέτατο. This last he preferred.—Nauck would change ὑπὲρ into θάλος (acc. governed by καταμῆ). Keeping ὑπὲρ, Theod. Kock and others would substitute θάλος for φάος.

596 ε. ἀπαλλάσσει, releases (by exhausting the malignity of the ἀρά): so oft. ἀπαλλάσσω τιὰ κακῶν, φόβου, etc.—γενεὰν γένος: cp. 1067 νέκυν νεκρῶν: *Αἰ.* 475 παρ' ἡμῶν ἡμέρα.—The subject to ἔχει (ἀλλ' ἐρείπει θεῶν τις being parenthetical) is 'the Labdacid house,' i.e. γενεὰ in the larger sense (585), supplied from γενεὰν just before. This is simpler than to supply πῆματα as subject.—λύσιν, deliverance from trouble, as *O. T.* 921, *Tr.* 1171.

599 νῦν γὰρ ἐσχάτας κ.τ.λ. (1) The first question is,—are we to read δ τέτατο or ἐτέτατο? If ἐτέτατο, then the sentence is complete at δόμοις. A new sentence beginning with κατ' αὖ would be intolerably abrupt: yet neither κατ' nor καὶ ταύταν appears probable. This difficulty would be avoided by changing ὑπὲρ to ὅπερ: but then ρίζας φάος must mean, 'the comfort (or hope) afforded by the ρίζα,'—a strange phrase. And τέτατο confirms ὑπὲρ as well as φάος. I therefore prefer δ τέτατο. (2) The next point concerns νιν. Reading δ τέτατο, Wecklein still refers νιν to ρίζας, not to φάος, saying that the constr. is as though ἄς ὑπὲρ ἐσχάτας ρίζας had preceded. This is a grammatical impossibility. With δ τέτατο, νιν can refer only to φάος. Can this be justified? Thus, I think. The ἐσχάτη ρίζα of the family is the last remaining means of propagating it. A light of hope (φάος) was 'spread above' this 'last root,'—as sunshine above a plant,—because it was hoped that the sisters would continue the race. The sisters themselves are, properly speaking, the ἐσχάτη ρίζα. But as the word ρίζα can also have an abstract sense, denoting the chance of propagation, the sisters can here be identified with the hope, or φάος, which shines above the ρίζα.

In Greek this is the easier since φάος was often said of persons, as *Il.* 18. 102 οὐδέ τι Πατρόκλην γενόμεν φάος, *Eur. Hec.* 841 ὦ δέσποτ', ὦ μέγιστον Ἑλλησιν φάος. To say καταμῆν φάος (δόμων) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives. A further reason against referring νιν to ρίζα is that the verb should then be, not καταμῆ, but ἐξαμῆ, as *Αἰ.* 1178 γένους ἅπαντος ρίζαν ἐξημημένους: a root is not 'mowed down,' in such a case, but cut out of the ground. The proposed change of φάος into θάλος, though not difficult in a palaeographical sense, is condemned by τέτατο, which does not suit θάλος, but exactly suits φάος. *Cp. Ph.* 831 τάνδ' αἴγλαν ἃ τέταται τανῶν. *Od.* 11. 19 ἀλλ' ἐπὶ νῦν ὅλοσθ τέταται δειλοῖσι βροτοῖσι: *Hes. Op.* 547 ἀπὸ πυροφόρος τέταται μακάρων ἐπὶ ἔργοις (rich men's fields): *Theogn.* 1077 ὄρφη γὰρ τέταται. *Plat. Rep.* 616 β διὰ παντὸς τοῦ οὐρανοῦ καὶ γῆς τεταμένον φῶς. As to the proposed substitution of θάλος for ὑπὲρ, (with φάος retained,) it would be as violent as needless.—For ρίζας cp. *Pind. O.* 2. 46 ὄθεν σπέρματος ἔχοντα ρίζαν: *El.* 765 πρὸρριζον...ἐφθάρται γένος: *Lucian Tyr.* 13 πανωλεθρία παντὸς τοῦ γένους καὶ ριζόθεν τὸ δεινὸν ἅπαν ἐκκεκομμένον.

601 ε. κατ' αὖ...ἀμὰ, = καταμῆ αὖ, 'mows down in its turn' (not, 'otherwise than we hoped'). In my first edition I adopted the conjecture κοπίς. Prof. Tyrrell's able defence of the MS. κόνις (*Classical Review*, vol. II. p. 139), though it has not removed all my difficulties, has led me to feel that more can be said for that reading than I had recognised. I now prefer, therefore, to leave κόνις in the text, and to re-state here the arguments for and against it.

and generation is not freed by generation, but some god strikes them down, and the race hath no deliverance.

For now that hope of which the light had been spread above the last root of the house of Oedipus—that hope, in turn, is brought low—by the blood-stained dust due to the gods infernal, and by folly in speech, and frenzy at the heart.

Thy power, O Zeus, what human trespass can limit? <sup>2nd</sup> strophe.

601 κατ' *kāt'* L, but a line has been drawn through the ~. The later MSS. have *kāt'*, κατ', *kāt'* (V<sup>4</sup>), *kāt'* (L<sup>2</sup>), or κατὰ νυν. Gaisford, writing *kāt'* with Brunck and others, reads *ὑπὲρ* | *βίβης ἐτέτατο* (see last note).—καὶ ταύταν Semitelos.

602 ἀμῦ L, ἀμῦ r.—*κόνις* MSS. The conjecture *κοπῆς* has been made by several scholars independently. Gaisford gives the priority, though doubtfully ('ni fallor'), to John Jortin (*ob.* 1770). Heath ascribes it to Askew. Reiske also suggested it.

604 τεῶν Triclinius conject. τῶν σάν: Wecklein, σάν δν: Nauck, τίς σάν.—*δύναμιν* L, with σ over μ from the first hand. 606 ὑπερβασία r. Meineke con-

(1) If *κόνις* be right, *κόνις θεῶν τῶν νεπτέρων* is the dust, belonging (due) to the gods infernal, which Antigone strewed on her brother's corpse; it is *φονία*, because the corpse was gory. The strongest point in favour of *κόνις* is that it is in harmony with the following words, λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς. The whole sense then is: 'She, too—the last hope of the race—is now to die,—for a handful of blood-stained dust (*i.e.*, for a slight, yet obligatory, act of piety towards her slain brother)—and for those rash words to Creon,—the expression of her frenzied resolve.' On the other hand, the objection to *κόνις* is the verb καταμῆ, which implies the metaphor of reaping. (See Appendix.) The proposed version, 'covers,' is impossible, and, if possible, would be unsuitable. What we want is a verb meaning simply 'destroys,' or 'dooms to death.' Now it is true that Greek lyric poetry often tolerates some confusion of metaphor (see on v. 117, and cp. *O. T.* p. lviii): the question is whether this example of it be tolerable. Prof. Tyrrell holds that it is excused by the tumult of feeling in the mind of the Chorus. That is, the metaphor of a young life 'mowed down' is not completed by a mention of the *agent*, the Destroyer: it is swiftly succeeded in the speaker's thought by a dramatic image of the *cause*, Antigone sprinkling the dust, and defying Creon. This is conceivable; but it is at least extremely bold.

(2) If we read *κοπῆς*, then καταμῆ is appropriate, and *φονία* also has a more evident fitness. The great objection is the want of unison with λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς. If the τ' after λόγου means

'both,' the *κοπῆς νεπτέρων* is the deadly agency as seen in the girl's rash speech and resolve: if the τ' means 'and,' it is an agency to which these things are super-added. On either view the language is awkward. This must be set against the gain in unity of metaphor.

It has further been urged against *κοπῆς* that the word is too homely. This may be so; but we lack proof. *κοπῆς* seems to have been a large curved knife, known to the Greeks chiefly as (a) a butcher's or cook's implement, (b) an oriental military weapon. It does not follow, however, that the effect here would be like that of 'chopper,' or of 'scimitar,' in English. The dignity of a word may be protected by its simplicity; and *κοπῆς* is merely 'that which cuts.' Pindar was not afraid of homeliness when he described a chorus-master as a κρατήρ, or an inspiring thought as an ἀκόντα (cp. *O. C.* 1052 n.). Nicander could say, of the scorpion, τοῖη οἱ κέντροιο κοπῆς (*Ther.* 780). If *κοπῆς* be right, the change to *κόνις* may have been caused, not by a misreading of letters, but by mere inadvertence,—the copyist having the word *κόνις* in his thoughts at the moment: it has already occurred frequently (247, 256, 409, 429).—See Appendix.

603 λόγου...ἀνοία, folly shown in speech (defining gen.),—Antigone's answer to Creon (450 ff.): cp. 562 (*δύου*), 383 (*ἀφροσύνη*). φρενῶν ἐρινύς, an erinys of (or in) the mind: *i.e.* the infatuated impulse which urged Antigone to the deed is conceived as a Fury that drove her to her doom. Schol. δι' οὐστρηθεῖσα ὑπὸ τῶν ἐρινύων...τοῦτο τετράληκον.

604 τεῶν, epic and Ion. (Hom., Hes.,

2 τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ \*πάντ' ἀγρεύων, <sup>πρὸς τὸ χιτρώως = all things old</sup>  
 3 οὔτε θεῶν \*ἀκματοὶ μῆνες, ἀγήρως δὲ χρόνων  
 4 δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν αἴγλαν. 610  
 5 τό τ' ἔπειτα καὶ τὸ μέλλον  
 6 καὶ τὸ πρὶν ἐπαρκέσει

ject. *ὑπερβασις* (Pallis *ὑπερβίος*) *ἄν*. Nauck, *ἄν παρβασία*.—*κατάσχοι* L, and so almost all the later MSS.: E seems to be alone in *κατάσχη*. 606 *παντογήρως* L, with gl. *αἰώνιος* above by S. The letters *γηρ* are underlined. *παντογήρως* was also read by the Scholiast. *πανταγήρως* A.—Bamberger conject. *παντοθήρως*. Schneidewin,

Her., Pind., etc.); admitted by Aesch. and Eur. in lyrics.—*δυνάσιν*: cp. 951. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—*κατάσχοι*. Epic usage admits the optat. (without *ἄν*) where an abstract possibility is to be stated, as *Il.* 19. 321 οὐ μὲν γὰρ τι κακώτερον ἄλλο πάθοιμι, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (*Od.* 3. 231 being a rare exception, *ρεῖα θεός γ' ἔθελων καὶ τηλόθεν ἄνδρα σῶσαι*). Attic verse affords some certain examples,—all in negative sentences, or in questions when (as here) a negative answer is expected. So Aesch. *P. V.* 291 οὐκ ἔστιν ὅττι | μείζονα μοῖραν νειμαίμ' ἢ σοί. Other instances are Aesch. *Ch.* 172, 595: *Ag.* 620: Eur. *Alc.* 52. Our passage is undoubtedly another genuine instance, and the attempts to alter it (see cr. n.) are mistaken. Attic prose, on the other hand, supplies no trustworthy example: in most of those which are alleged *ἄν* should be supplied. I have discussed this question in *O. C.*, Appendix on v. 170, p. 273.—Men may overstep their due limits: but no such *ὑπερβασία* can restrict the power of Zeus. He punishes the encroachment.

606 The MS. *παντογήρως* is unquestionably corrupt. Sleep, the renewer of vigour, could not be described as 'bringing old age to all.' Nor can the epithet be explained as 'enfeebling all,' in the sense of 'subduing them'; nor, again, as 'attending on all, even to old age.' The neighbourhood of *ἀγήρως* is not in favour of *παντογήρως*, but against it; in the case of *παντοπόρος*—*ἄπορος* (360), and of *ὕψι-πολις*—*ἄπολις* (370), there is a direct contrast between the two words. Either *πάντ' ἀγρῶν* or *πανταγρεῖς* (see cr. n.) would be good, if *οὐθ'* could be taken from the next verse, and added to this.

But *οὐθ'* clearly belongs, I think, to the next verse,—as will be seen presently. Bamberger proposed *παντοθήρως*, or *παντόθης*. The former would be a subst. like *ἰχθυοθήρως*, 'fisherman,' *ὄρνιθοθήρως*, 'fowler': the latter (which I should prefer), an adj. like *πολύθης*, 'catching much' (*Heliodorus* 5. 18), *εὐθής*, 'having good sport.' *παντόθης* would suit the sense well. But its probability depends on the way in which we conceive the corrupt *παντογήρως* to have arisen. It is evident that the genuine *ἀγήρως* in the next line had something to do with it. It seems most likely that the eye of the transcriber who first wrote *παντογήρως* had wandered to *ἀγήρως*, and that by a mere inadvertence he gave a like ending to the earlier word. Now this might most easily have happened if the sixth letter of the earlier series had been Γ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that *παντογήρως* arose from *πάντ' ἀγρεύων* than from *παντόθης*. It is immaterial that the last four letters of the latter are nearer to the MS., since, on the view just stated, the transcriber's error arose from the fact that the consecutive letters *ἀγ* were common to *ἀγρεύων* and *ἀγήρως*, and that, from these letters onwards, he accidentally copied *ἀγήρως*. It may be added that such an error would have been easier with a separate word like *ἀγρεύων* than with the second part of a compound like *παντόθης*.—The verb *ἀγρεῖν*, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of *Il.* 14. 244 ff. ('*Ἵππος speaking to Hera*), ἄλλον μὲν κεν ἔγωγε θεῶν αἰεγυετῶν | ρεῖα κατευνησαίμην... | Ζητὸς δ' οὐκ ἂν ἔγωγε Κρονίονος ἄσσαν ἱκομένην, | οὐδὲ κατευνησαίμην, ὅτε μὴ αὐτὸς γε κελείνη.

607 The MS. *οὐθ'* *ἀκμάτοι θεῶν* should answer metrically to 618 *εἰδοτι δ'*

That power which neither Sleep, the all-ensnaring, nor the untiring months of the gods can master; but thou, a ruler to whom time brings not old age, dwellest in the dazzling splendour of Olympus.

And through the future, near and far, as through the past,

πάντ' ἀγρευτάς. Wolff, πανταγρεύς. Wecklein, πάντ' ἀγρών (and formerly πάντ' ἀφαιρών). Semitelos, πάντ' ἀγρώσσων. 607 οὐτ' ἀκάματοι θεῶν MSS. Hermann conject. οὐτε θεῶν ἀκμητοί. See Appendix. 608 The first hand in L wrote ἀγήρωι: an early corrector changed ι to σ. Most of the later MSS. have ἀγήρως, but a few ἀγήρω. 612 ἐπαρκέσει] ἐπικρατεῖ Koehly, which Nauck

οὐδὲν ἔρπει. Far the best emendation is οὐτε θεῶν ἀκάματοι (Hermann ἀκμητοί). This supposes merely a transposition of two words, of which L affords undoubted instances (cp. on 107), and the very natural development of ἀκάματοι out of the rarer form ἀκμητοί. For the latter cp. *Hom. hymn. Apoll.* 520 ἀκμήτους δὲ λόφον προσέβαν ποσσίν. The word θεῶν seems to me clearly genuine. Many recent editors have condemned it, because Zeus is the marshaller of the seasons (*Il.* 2. 134 Διὸς μεγάλου ἐνιαυτοί, *Od.* 24. 344 Διὸς ὥραι, *Plat. Prot.* 321 A τὰς ἐκ Διὸς ὥρας). How, then, could the poet say that Zeus is not subdued by 'the months of the gods'? The simple answer is that the term θεῶν is not opposed to Zeus, but includes him. Though Zeus (the Sky Father) was more especially the ταμίης ὥρων, that function can also be ascribed to the gods collectively: see e.g. *Plat. Legg.* 886 A οὐκοῦν, ὃ ξένη, δοκεῖ ῥάδιον εἶναι ἀληθεύοντας λέγειν ὡς εἰσι θεοί;—πῶς;—πρῶτον μὲν γῇ καὶ ἡλίῳ ἄστρα τε τὰ ξύμπαντα καὶ τὰ τῶν ὥρων διασκευασμένα καλῶς οὕτως, ἐν αὐτοῖς τε καὶ μῆσι διειλημμένα. Cp. *ib.* 809 D, as illustrating another reason which made the phrase θεῶν μῆνες so natural—the fact, namely, that the ἐορταί were the land-marks of the Calendar: τίνων δὲ πέρι λέγομεν; ἡμερῶν τάξεως εἰς μηνῶν περιόδους καὶ μηνῶν εἰς ἕκαστον τὸν ἐνιαυτόν, ἵνα ὥραι καὶ θυγαῖαι καὶ ἐορταὶ τὰ προσήκοντα ἀπολαμβάνουσιν αὐταῖς ἕκασται... θεοῖς μὲν τὰς τιμὰς ἀποδιδῶσι κ.τ.λ. And, if θεῶν be genuine, then οὐτε belongs to this verse, and we gain a fresh argument against those emendations which would append οὐτ' to v. 606: for οὐτ' | ἀκάματοι θεῶν <νῦν> is certainly not probable. See Appendix.—All the immortals have a life which is not worn out by those

months which they themselves control. The distinction of Zeus is that his *supremacy* over gods and men is unalterable.—ἀκάματοι, untiring in their course: cp. *Il.* 18. 239 ἥελιον δ' ἀκάμαντα: *Eur. fr.* 597 ἀκάμας τε χρόνος.

608 ε. I doubt whether the dat. χρόνῳ could be instrumental or causal here ('not made old by time'). It rather seems to be an adverbial dat. of circumstance, 'not growing old with time' (as time goes on). χρόνῳ oft.= 'at length' (*O. C.* 437).—μαρμαρόεσσον (only here) = μαρμαρέαν. μαρμαίρω and its cognate adj. are applied to any *sparkling* or *flashing* light (as of sun or stars, bright eyes, gleaming metal). Cp. *Il.* 1. 533 ἀτ' αἰγλήεντος Ὀλύμπου. A. Blackwall compares the language of St Paul in 1 Tim. 6. 15 ὁ μακάριος καὶ μένος δυνάστης... φῶς οὐκ ὦν ἀπρόσιτον.

611 ε. τό τ' ἔπειτα (acc. of duration) is what will immediately follow the *present* moment (cp. *Plat. Parm.* 152 C τοῦ τε νῦν καὶ τοῦ ἔπειτα), and is here distinguished from τὸ μέλλον, the *more distant* future; *Plaut. Pers.* 778 (quoted by Schneid.) *qui sunt, quique erunt* (τὸ ἔπειτα), *qui que fuerunt, quique futuri sunt posthac* (τὸ μέλλον). It is much as if we said, 'to-morrow, and for all time.' Many have compared *Eur. I. T.* 1263 τὰ τε πρῶτα | τὰ τ' ἔπειθ' ἃ τ' ἐμελλε τυχεῖν: but even if Seidler's ἃ τ', rather than δα', be there the true correction of the MS. δσα τ', the parallelism is not strict, since τὰ ἔπειτα would then mean 'what followed τὰ πρῶτα,' not, 'what is to follow τὰ νῦν.'—καὶ τὸ πρῶν is usu. explained as a compressed form of ὥσπερ καὶ τὸ πρῶν ἐπήρκεσε: but this is at least much bolder than the examples which are brought to support it, as *Dem. or.* 18 § 31 καὶ τότε καὶ νῦν καὶ ἀεὶ ὁμολογῶ, which would be

- 7 νόμος ὁδ' οὐδὲν ἔρπει  
8 θνατῶν βιότῳ \*πάμπολύ γ' ἐκτὸς αἶτας.

αντ. β. ἃ γὰρ δὴ πολύπλαγκτος ἐλπίς πολλοῖς μὲν ὄνασις  
ἀνδρῶν, 616

- 2 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων.  
3 εἰδοῖτι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις  
4 προσαύσῃ. σοφία γὰρ ἔκ του κλεινὸν ἔπος πέ-  
φανται, 621  
5 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν

adopts. 613 ἔρπει MSS.: ἔρπει Heath: ἔρπων Boeckh. 614 *πάμ|πολις* L. The later MSS., too, have *πάμπολις*, but Campb. cites *πάμπολιν* as written by the first hand in one of them (Vat.), and corrected to *πάμπολιν*. *πάμπολύ γ'* Heath. See Appendix. 616 *ὄνασις* L, the final σ made from ν by an early corrector.

parallel only if it were *καὶ νῦν καὶ δεῖ καὶ τότε ὁμολογῶ*: and *νῦν τε καὶ πάλαι* δοκεῖ (181) is irrelevant, since *πάλαι* can take the pres. (279). Rather, perh., *ἐπαρκέσει*, 'will hold good,' means, 'will be found true,'—both in the future, and if we scan the past.—For τὸ before *πρὶν*, cp. *O. C.* 180 *ἔτι*; *προβίβαζε*. *ἐπαρκέσει*, will hold out, hold good, = *διαρκέσει*: so only here, perhaps, for in Solon fr. 5. 1 *δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσον ἐπαρκέει*, we must surely read *ἀπαρκέει*, with Coraës.

613 *ε. πάμπολύ γ'* (Heath), for *πάμ-πολις*, is not only the best emendation, but (in my belief) a certain one. I do not know whether it has been noticed that *πάμπολιν* in one of the late MSS. (see cr. n.),—a mere blunder for *πάμπολις*,—forcibly illustrates the ease with which the opposite change of *πάμπολύ γ'* into *πάμπολις* could have occurred. The νόμος, then, is:—'Nothing vast comes to (enters into) the life of mortals, ἐκτὸς αἶτας, free from a curse (cp. *ἔξω... αἶτλας*, 445)'—without bringing ἀτη. Cp. Plat. *Rep.* 531 D *πάμπολον ἔργον*, *Legg.* 823 B *πάμπολόν τι πρᾶγμα*, *ib.* 677 E γῆς δ' ἀφθόνου πλῆθος *πάμπολον*. Too much power, or wealth, or prosperity—anything so great as to be *μη κατ' ἀνθρώπων*—excites the divine φθόνος: the man shows ὕβρις, and this brings ἀτη. Cp. *Her.* 7. 10 *ὄρῳ τὰ ὑπερέχοντα ζῶα ὡς κεραυνοὶ ὁ θεὸς οὐδὲ ἐξ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδὲν μιν κνίσει*; *ὄρῳ δὲ ὡς ἐς οὐκλήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα*; *φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολοῦειν*. *Diog. L.* 1. 3. 2 (Zeus) τὰ μὲν ὑψηλὰ

*ταπεινῶν, τὰ δὲ ταπεινὰ ὑψῶν*. *Soph. fr.* 320 *καλὸν φρονεῖν τὸν θνητὸν ἀνθρώπου* *ἴσα*.—*ἔρπει*: cp. *Αἰ.* 1087 *ἔρπει παραλλάξ ταῦτα* (come to men): for the dat., cp. above, 186. The inf. *ἔρπειν* would be admissible after *οὐδὲν*, since this is not a precept (like *μὴ πλουτεῖν ἀδίκως*), but a statement of fact. In 706 L has *ἔχει* by mistake for *ἔχειν*, and such errors are frequent. And *δοκεῖν* in 622 might seem to recommend *ἔρπειν* here. Yet *ἔρπει* seems right. For this is not what the νόμος says,—as *δοκεῖν* in 622 depends on *ἔπος πέφανται*, and *δράσαντι παθεῖν* in *Aesch. Cho.* 313 on *μῦθος... φωνεῖ*. The constant fact, *οὐδὲν ἔρπει, εἰς τὸν νόμον*. Cp. *Ph.* 435 *λόγῳ δέ σ' ἐν βραχεῖ | τοῦτ' ἐκδιδάξω· πόλεμος οὐδὲν' ἀνδρ' ἐκὼν | αἰρεῖ πονηρόν*.—*πάμπολις* is impossible. For the attempts to explain it, and for other conjectures, see Appendix.

616—626 *ἃ γὰρ δὴ κ.τ.λ.* The γάρ introduces an explanation of the law just stated. 'No inordinate desire comes to men without bringing ἀτη. For hope, which can be a blessing, can also be a curse, by luring a man to pursue forbidden things; and then he sins blindly, till the gods strike him. The gods cause him to mistake evil for good; and his impunity is of short duration.' Creon is destined to exemplify this. *πολύπλαγκτος*, roaming widely—as a mariner over unknown seas—in dreams of the future. *Soph.* was perh. thinking of *Pind. O.* 12. 6 *αἶ γε μὲν ἀνδρῶν | πῶλλ' ἄνω, τὰ δ' ἀδ' κάτω ψεύδη μεταμῶνια τάμνοισι κυλινδόν'* *ἐλπίδες*, 'at least, the hopes of men are

shall this law hold good: Nothing that is vast enters into the life of mortals without a curse.

For that hope whose wanderings are so wide is to many <sup>and anti-</sup>men a comfort, but to many a false lure of giddy desires; and the disappointment comes on one who knoweth nought till he burn his foot against the hot fire.

For with wisdom hath some one given forth the famous saying, that evil seems good, soon or late,

*ἄνασις* Bruck.

**619** *προσαύση* L, with *αἰρεῖ* (i.e. *προσαίρει*) written above by an early hand. The later mss. have *προσαύση*, *προσψαύση*, *προσαίρη*, and *προσάρη*. **620** *σοφία* L, with *ι* written over *α* by a late hand. *σοφίας* r. **621** *πέφανται*] In L the *ν* has been erased. **622** *ποτ'*] Wecklein

oft tossed up and down, ploughing a sea of vain deceits.'—*πολύπλαγκτος* might also be act., 'causing men to err greatly'; but this is less fitting here.

**616** *πολλοῖς μὲν ἄνασις*, by cheering them, and inciting to worthy effort. This clause is inserted merely for the sake of contrast with the next. When Greek idiom thus co-ordinates two clauses, the clause which we should subordinate to the other is that which has *μὲν*; as here, 'though a blessing to many.' So *O. C.* 1536 (n.), *εὖ μὲν ὀφέ δ'*, 'late, though surely.'

**617** *ἀπάτα... ἐρώτων*. The gen. is best taken as subjective, a cheating (of men) by desires; i.e., *ἐρώτες ἀπατώσι*. The *ἐλπίς* is such an *ἀπάτη*, because it ends in that. If the gen. were objective, the sense would be *ἐλπίς ἀπατᾷ ἐρωτας*. This is equally possible, but hardly so natural. In 630, *ἀπάτας λεχέων*, the gen. is neither of these, but one of relation (a deceiving of him about his marriage). Cp. *Hes. Op.* 460 *νεωμένη οὐ σ' ἀπατήσσει*, when ploughed again, the soil will not disappoint thee.—*κουφονόων*: see on 342.

**618** *εἰ*. The *ἀπάτη*, or final frustration of his desires, *ἐρπει*, creeps on him, *οὐδὲν εἰδότε*, knowing nothing. Others construe, *οὐδὲν ἐρπει εἰδότε*, nothing comes to him aware of it; i.e. he understands the true meaning of nothing that happens to him. This is somewhat forced; and that *οὐδὲν* is object to *εἰδότε* is confirmed by Antiphon or. i § 29 *οἱ δ' ἐπιβουλεύμενοι οὐδὲν ἴσασιν πρὶν ἐν αὐτῷ ὥσιν τῷ κακῷ γ' ᾔδω*. Cp. *Ai.* 964 *τάγαθον χερσὶν | ἔχοντες οὐκ ἴσασιν, πρὶν τις ἐκβάλῃ*.

**619** *πρὶν... προσαύση*. Attic, like epic, poetry can use simple *πρὶν*, instead of

*πρὶν ἂν* (308), with subjunct.: so *Ai.* 965 (see last n.), *Ph.* 917, *Tr.* 608, 946, etc.—*προσαύση* (only here), 'burn against.' The simple verb occurs *Od.* 5. 490 *ἵνα μὴ ποθεν ἄλλοθεν αἰοῖ (sc. πῦρ)*, 'kindle.' Attic had *ἐναύω*, 'kindle,' and *ἀφάω*, 'parch.' The image here seems to be that of a man who walks, in fancied security, over ashes under which fire still smoulders (cp. *Lucr.* 4. 927 *cinere ut multo latet obrutus ignis*, *Hor. c. 2. i. 7 incedis per ignes Suppositos cineri doloso*). There was a prov., *ἐν πυρὶ βέβηκας* (*Suidas*, etc.).—*πόδα*: cp. *Aesch. Ch.* 697 *ἐξω κομίζων δλεθρίου πηλοῦ πόδα*; *P. V.* 263 *πημάτων ἐξω πόδα | ἔχει* (and so *Ph.* 1260 *ἐκτός κλαυμάτων*, *Eur. Her.* 109 *ἐξω πραγμάτων*).—Some render *προσαύση* 'bring to,' assuming an *αἰω* equiv. in sense to *αἰρω*; but the evidence for this is doubtful: see Appendix.

**620** *εἰ σοφίᾳ*, modal dat., = *σοφῶς*: cp. *El.* 233 *εὐνοία γ' αὐδᾷ*; so *ὀργῇ* (*O. T.* 405), *θυμῷ* (*O. C.* 659), etc.—*ἐκ του*, i.e. by some wise man of olden time:—not like the *οὐκ ἔφα τις* in *Aesch. Ag.* 369 (alluding to *Diagoras*). Cp. *frag. adesp.* 383 (schol. on *Tr.* 296) *καὶ τοῦτο τοῦτος ἐστὶν ἀνδρὸς ἐμφορονος, | ὅταν καλῶς πράσῃ τις, ἐλπίζειν κακά*. For similar *γνώμαι* in tragic lyrics, cp. *Aesch. Ag.* 750, *Ch.* 313.—*πέφανται*: *Tr.* i *λόγος μὲν ἐστ' ἀρχαῖος ἀνθρώπων φανέλς*: *O. T.* 525, 848.

**622** *εἰ τὸ κακὸν δοκεῖν ποτ'* κ.τ.λ. The sense of *ποτέ* here is not 'sometimes,' but 'at one time or another,' 'at length,' as *Ph.* 1041 *ἀλλὰ τῷ χρόνῳ ποτέ*. A moment arrives when he makes the fatal error. *ἀτη* (*δάω*), as the heaven-sent influence that leads men to sin, is properly 'hurt done to the mind.' *Milton, Samson*

- 6 τῷδ' ἔμμεν ὅτ' φρένας  
 7 θεὸς ἄγει πρὸς ἅταν·  
 8 πρᾶσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἅτας. 625

ὃδε μὴν Αἴμων, παίδων τῶν σῶν  
 νέατον γέννημ'· ἄρ' ἀχνύμενος  
 τῆς μελλογάμου  
 τάλιδος ἦκει μόρον Ἀντιγόνης,  
 ἀπάτας λεχέων ὑπεραλγῶν; 630

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.  
 ὦ παῖ, τελείαν ψῆφον ἄρα-μὴ κλύων  
 τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;

conject. τότ'. 623 ἔμμεν L: ἔμμεν Brunck. 625 ὀλίγιστον (sic) L, ως having been made from οσ: the accent on ι is crossed out. ὀλιγοστόν γ. ὀλιγιστον Bergk. 628 ε. ἄρ' (sic) ἀχνύμενος | τῆς μελλογάμου νύμφης | τάλιδος ἦκει μόρον Ἀντιγόνης L:

1676 *Among them he a spirit of phrensy sent, Who hurt their minds.* Cp. βλαψί-φρων, φρενοβλαβής. Il. 19. 137 ἄλλ' ἐπεὶ ἀσάμην, καὶ μεν φρένας ἐξέλετο Ζεὺς. Theognis 403 σπεύδει ἀνὴρ, κέρδος διζήμε-νος, ὃν τινα δαίμων | πρόφρων εἰς μεγάλην ἀμπλακίην παράγει, | καὶ οἱ ἔθηκε δοκεῖν, ἃ μὲν ἦ κακά, ταῦτ' ἀγάθ' εἶναι, | εὐ-μαρέως, ἃ δ' ἂν ἦ χρήσιμα, ταῦτα κακά. Lysurgus in *Leocr.* § 92 οἱ γὰρ θεοὶ οὐδὲν πρότερον ποιοῦσιν ἢ τῶν πονηρῶν ἀνθρώπων τὴν διάνοιαν παράγουσι· καὶ μοι δοκοῦσι τῶν ἀρχαίων τινὲς ποιητῶν ὥσπερ χρησμοὺς γράψαντες τοῖς ἐπιγιννο-μένοις ταῦτα τὰ λαμβεῖα καταλιπεῖν· ὅταν γὰρ ὀργῇ δαιμόνων βλάβη τινὰ, | τοῦτ' αὐτὸ πρῶτον, ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν, εἰς δὲ τὴν χεῖρ τρέπει | γνῶμην, ἐν' εἰδῇ μηδὲν ὧν ἀμαρτάνει. The schol. on our verse quotes an unknown poet's lines, ὅταν δ' ὁ δαίμων ἀνδρὶ πορ-σὴν κακά, | τὸν νοῦν ἐβλάψῃ πρῶτον, ὧ βουλεύεται. ('Quem Iuppiter vult perdere, dementat prius.' See n. in Appendix.)—The epic ἔμμεν (used also by Pind. and Sappho) occurs nowhere else in tragedy.

625 ὀλίγιστον, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.), is right here. The ms. ὀλιγοστόν cannot be defended by Ar. *Pax* 559 πολλοστῷ χρόνῳ, which is merely another form of πολλοστῷ ἔτει (Cra- tinus jun. *Xείρ.* 1); i.e. πολλοστός has its proper sense, 'one of many' (*multesimus*), and the χρόνος, like the ἔτος, is conceived

as the last of a series. So ὀλιγοστός χρόνος would mean, not, 'a fraction of time,' but, 'one in a small number of χρόνοι' or periods. In Arist. *Metaph.* 9. 1. 14 most mss., and the best, have ὀλιγιστον...χρόνον: while A<sup>b</sup> (cod. Laur. 87. 12) is the only ms. cited in the Berlin ed. (p. 1053 a 9) for ὀλιγοστόν. And otherwise ὀλιγοστός occurs only in later Greek, as Plut. *Antion.* 51 καταβὰς ὀλιγοστός, 'having gone to the coast with a small retinue'; *Caes.* 49 ὀλιγοστῷ τοσαύτην ἀμυνομένην πόλιν 'fighting so great a State with a small force.'—πρᾶσσει...ἐκτὸς ἅτας, like πρᾶσσει καλῶς: so πρᾶσσει κατὰ νοῦν (Plat. *Rep.* 366 B, Ar. *Eq.* 549). ἅτας is here 'calamity' (as in 584, 614), while in the last verse ἅταν is rather 'infatuation.'—Donaldson changed ἅτας here to ἀλγους, because the strophe (614) also ends with ἐκτὸς ἅτας. On the other hand Dindorf ejects ἐκτὸς ἅτας from 614 (leaving a lacuna). But I believe ἐκτὸς ἅτας to be genuine in both places, as οὐδὲν ἔρπει also is both in 613 and in 618. We have to remember, first, that Soph. (like other ancient poets) easily tolerated repetition of words (see on *O. C.* 554); secondly, that tragic lyrics could admit refrains, and might, by a kindred instinct, permit such verbal echoes as these.

626 ε. μὴν instead of the usu. καὶ μὴν (526).—νέατον, 'youngest and last,' Megareus being dead (1303): cp. 807 τὰν νεάταν ὀδόν; so 808, *At.* 1185. As applied

to him whose mind the god draws to mischief; and but for the briefest space doth he fare free of woe.

But lo, Haemon, the last of thy sons;—comes he grieving for the doom of his promised bride, Antigone, and bitter for the baffled hope of his marriage?

Enter HAEMON.

CR. We shall know soon, better than seers could tell us.—My son, hearing the fixed doom of thy betrothed, art thou come in rage against thy father?

over τάλιδος S has written τῆς νύμφης. Triclinius omitted the words τῆς μελλογάμου νύμφης. Brunck was the first who saw that νύμφης only should be deleted. 630 λέχων L. 633 λυσσαίνων Schol. in L, γρ. θυμάλων.—Meineke conject. δυσμενών: Semitelos, πατέρα δυνάσων.

to a person, νέας could not be said of a sole survivor unless he was also the latest-born. γέννημ': cp. 471 n.—δχύνουσιν with μόρον as internal acc.: cp. II. 5. 361 δχθόμαι ἔλκος.

628 In the MS. reading (see cr. n.) νύμφης is a gloss on τάλιδος: but τῆς μελλογάμου should be retained. Except in the lexicons, τάλις occurs only here and in a verse of Callimachus, αὐτίκα τὴν τάλιν παιδί σὺν ἀμφιθαλεῖ, quoted by the Schol., who says, τάλις λέγεται παρ' Αἰολεῦσιν ἢ ὀνομασθεῖσά τι νύμφη. Hesychius has, τάλις: ἡ μελλόγαμος παρθένος καὶ κατωνομασμένη τινί· οἱ δὲ γυναῖκα γαμετήν· οἱ δὲ νύμφην. This shows that τάλις could mean, not only an affianced bride, but also a bride after marriage: just as νύμφη can mean either. The epithet τῆς μελλογάμου is not, then, superfluous; and τῆς μελλονύμφου in 633 is no argument against it. On the other hand τάλιδος, without the epithet, would have a crude effect. A passage in Pollux (3. 45) has been taken to prove that he had τῆς μελλογάμου in his text. It does not prove this,—nor the reverse. τῆς μελλογάμου in Pollux should be (as Semitelos saw) τὴν μελλόγαμον, and we should refer his words solely to v. 633. His point is simply that ἡ μελλονύμφος is more correct than ἡ μελλονύμφη.—Curtius connects τάλις with τέρ-η, tender; θρόνα, flowers: Sanskrit *idā-unā-s*, youthful, tender, *idā-unī*, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. θάλος). This at least agrees well with what we know as to the usage of τάλις.

630 ἀπάτας (gen. sing.) λεχέων, a de-

ceit practised on him, a disappointment, in regard to his marriage. The gen. λεχέων is one of relation, helped, perhaps, by the idea of privation (as if ἀπάτη were ἀποστέρησις).

631—780 Third ἐπεισόδιον. Haemon vainly intercedes with his father. They quarrel, and the son abruptly leaves the scene (765). Creon then commands that Antigone shall at once be immured in a rocky vault.

631 μάντεων ὑπέρτερον = βέλτιον ἢ μάντεϊς ἴσασιν (and better, therefore, than they could tell us). Schol. ὁ λόγος παροιμακῶς, ὅποτε μὴ στοχασμῷ χρώμεθα, ἀλλ' αὐτόπται τῶν πραγμάτων γινόμεθα. Eur. H. F. 911 ΑΓ. ἄλαστα τὰν δόμοισι.—ΧΟ. μάντιν οὐχ ἕτερον ἄξομαι, 'I will not bring a seer, other than myself' (cp. O. T. 6), i.e. 'I need no seer to tell me that':—imitated by the author of the *Rhesus* 949 σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι, who also has 952 ἦδη τὰδ'· οὐδὲν μάντεως ἔδει φράσαι. Cp. O. C. 403.

632 εἰ τελείαν announces that he will not yield.—ψήφον: cp. 60.—ἄρα μὴ, like μὴ, 'can it be that...?' *El.* 446.—τῆς μελλονύμφου: for the gen., cp. Thuc. 1. 140 τὸ Μεγαρέων ψήφισμα, and n. on 11.—λυσσαίνων, the reading of the MSS., is a word not extant elsewhere, but as correctly formed as *οργαίνων*, *χαλεπαίνων*, etc. At first sight it seems too strong: *λύσσα* is 'raving.' But a certain vehemence of language characterises Creon (cp. 280 ff.). Instead of saying merely, 'have you come here in displeasure?', he says, 'have you come here to storm at me?' As *σοὶ μὲν* shows, there is a tacit contrast with the sisters: he had described Ismene as *λυσ-*



ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρώντες φίλοι;

ΑΙΜΩΝ.

- πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων 635  
 χρηστὰς, ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.  
 ἐμοὶ γὰρ οὐδεὶς \*ἀξιώσεται γάμος  
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.  
 KP. οὕτω γάρ, ὦ παῖ, χρή διὰ στέρνων ἔχειν, 640  
 γνώμης πατρώας πάντ' ὀπισθεν ἐσάναι.  
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς  
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,  
 ὥς καὶ τὸν ἐχθρὸν ἀνταμύνονται κακοῖς,  
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.  
 ὅστις δ' ἀνωφέλητα φυτύνει τέκνα, 645  
 τί τόνδ' ἂν εἰποῖς ἄλλο πλὴν αὐτῷ πόνους

635 μοι] L has *μον*, the *υ* being joined to the following *γ*, as *ι* would not have been. μοι r. 637 ἀξίως ἐσται L. As the letters *εσ* are contracted into one character somewhat like *ε*, L's reading is even nearer than it looks in our type

σῶσαν (492). I therefore think *λυσσάινων* genuine, and a finer reading than the variant noted in L, *θυμαίνων*. The latter word is used by Hesiod, and in Attic comedy. Some recent edd. place it in the text.

634 σοὶ μὲν: cp. 498.—πανταχῇ δρώντες, 'however I may act.' *Ai.* 1369 ὡς ἂν ποιήσης, πανταχῇ χρηστός γ' ἔσει. *Hēr.* 9. 27 πάντῃ γὰρ τεταγμένοι (wherever we may be posted) *πειρησόμεθα εἶναι χρηστοί*: id. 8. 110 πάντως ἔτοιμοι ἦσαν λέγοντι *πειθεσθαι* ('ready in every case').

635 ε. σός: cp. *O. C.* 1323.—γνώμας ἔχων χρηστός, having good counsels, ἀπορθοῖς (αὐτάς) μοι, thou settest them before me as rules. ἀπορθῶν (a rare word) means, like ἀπευθύνω, (1) 'to straighten out,' and then (2) 'to guide in a straight course.' *Plat. Legg.* 757 E (praying the gods) ἀπορθοῦν τὸν κλῆρον πρὸς τὸ δικαιοτάτον, 'to direct the lot (for magistracies) in the best interests of justice.' Here the γνώμαι are the *κανόνες*, *regulae*, which are to guide the youth's course: cp. fr. 430 ὥστε τέκνονος | παρὰ στάθμην ἰδόντος ὀρθοῦται κανών. *Eur. El.* 52 γνώμης πονηροῖς κανόνων ἀναμετρούμενος | τὸ σῶφρον.—Others understand: (1) ἀπορθοῖς γνώμας μοι, thou guidest *my* views, χρηστὰς ἔχων, having good views (of thine

own). Or (2) 'Having good views, thou guidest me,' supplying *με* with ἀπορθοῖς (like *O. T.* 104 ἀπευθύνειν πόλιν). But μοι would then be awkward. Cp. *Plaut. Trin.* 304 (a son to his father) *sarta tecta tua praecepta usque habui mea modestia*.

637 ε. ἀξιώσεται, pass.; cp. 210, *O. C.* 581 δηλώσεται, *O. T.* 672 στυγῆσεται (n.). ἀξ. μείζων φέρεσθαι, will be *esteemed* more important to win (cp. 439 ἥσσω λαβεῖν): so *Plat. Theaet.* 161 D ὥστε καὶ ἄλλων διδάσκαλος ἀξιούσθαι δικαίως, 'to be justly ranked as a teacher.' The same use is implied in *Legg.* 917 D ὁπόσῃς ἂν τιμῇς ἀξιώσῃ τὸ πωλούμενον (at whatever price he may value...).—L's reading, ἀξίως ἐσται, though tenable, seems slightly less probable, when we observe that this adv. is regularly used either (a) with gen., ἀξίως ἐαντῶν, etc., or (b) absol., in such phrases as *Thuc.* 3. 40 κολάσατε...ἀξίως τούτους, 'according to their deserts.' (So *O. T.* 133 ἀξίως='as the case required.') Thus we could say, οὗτος δ' γάμος ἀξίως ἐσται μείζων φ., 'will *deservedly* (=on its merits) be a greater prize.' But it is less natural to say, οὐδεὶς γάμος ἀξίως ἐσται μ. φ., 'no marriage will *rightly* be preferred,' etc., where ἀξίως becomes a mere equiv. for *δικαίως* or *προσηκόντως*. The change of ἀξιώσεται into ἀξίως ἐσται would

Or have I thy good will, act how I may?

HAE. Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed by me a greater gain than thy good guidance.

CR. Yea, this, my son, should be thy heart's fixed law,—in all things to obey thy father's will. 'Tis for this that men pray to see dutiful children grow up around them in their homes,—that such may requite their father's foe with evil, and honour, as their father doth, his friend. But he who begets unprofitable children—what shall we say that he hath sown, but troubles for

to δξιώσεται, Musgrave's correction.

late MS. (Dresden a, 14th cent.).  
grave and Schaefer conject. *ιστάναι*.

646 φυτεύει MSS.: φυτεύει Brunck.

γρ. πέδας· ὡ' ἧ, ἐμπόδιον, δεσμούς, κώλυμα τοῦ πράττειν δ' βούλεται.

638 μεῖζων] μεῖζον is quoted from one

640 δπισθεν] δπίθεν L.—ἐστάναι] Mus-

643 ἀνταμώνονται L: ἀνταμώνονται r.

646 πόνους] L has a marg. gl. by S,  
γρ. πέδας· ὡ' ἧ, ἐμπόδιον, δεσμούς, κώλυμα τοῦ πράττειν δ' βούλεται.

have been the easier, since the ordinary fut. was δξιώθησομαι.—σοὺ καλῶς ἤγουν., (with μεῖζων), than thy good guiding: cp. Her. 1. 34 μετὰ δὲ Σόλωνα οἰχόμενον.—It is a mistake (I think) to detect a mental reserve in the participle ('than thy guiding, if, or when, it is good'). Haemon knows that his one chance of saving Antigone is first to mollify his father, and then to urge the argument from public opinion (688 ff.). His deference is unqualified.

639 γάρ in assent (*O. T.* 1117).—διδ στέρνων ἔχειν, lit., 'to be disposed in one's breast,' = φρονεῖν, or διακείσθαι. The phrase differs in two points from others which seem like it. (1) The gen. with δίδ in such phrases regularly denotes a state or act of the mind, whereas στέρνων represents the mind itself. (2) ἔχειν in such phrases is always trans., the intrans. verb being εἶναι. Thus ἔχω τινά (or τι) δι' αἰσχύνης, αἰτίας, ὀργῆς, φυλακῆς, etc. But εἰμι δι' ἡσυχίης (Her. 1. 206), διὰ φόβου (Thuc. 6. 59), δι' ὄχλου (Ar. Eccl. 888). Here οὕτω, going with ἔχειν, shows that the verb is intrans.—not trans., with ταῦτα understood.

640 (One ought to think thus),—that is, δπισθεν ἰστάναι πατρ. γνώμης, one ought to place oneself under the guidance of a father's counsel, πάντα, in all things (adv. neut. pl., *O. T.* 1197 etc.). Thus ἰστάναι depends on χρή,—the indefinite subject of ἔχειν (τινά) being continued with it; and the whole clause explains οὕτω. The image from a soldier posted behind his leader suits the military

tone in which Creon presently enforces the value of discipline (670). Cp. Plat. *Rep.* 471 D εἶτε καὶ ἐν τῇ αὐτῇ τάξει εἶτε καὶ δπισθεν ἐπιτεταγμένον. The phrase δπισθεν ἰστάναι γνώμης is a poetical equiv. for ἀκολουθεῖν τῇ γνώμῃ (Thuc. 3. 38).—We could also render,—'that all things rank second to a father's will': when ἰστάναι would depend on διὰ στέρνων ἔχειν as = νομίζειν. But ἰστάναι applies to the τάξις of persons more naturally than to the estimation of things: cp. Her. 9. 27 ἵνα δοκέει ἐπιτηδεύατον ἡμέας εἶναι ἰστάναι (in battle): and the constr. is also less simple. ἰστάναι (which Musgrave proposed) would suit that view better.

643 εἰ ὥς without ἀν, as 760, *O. T.* 359, and oft.—ἀνταμώνονται, a neutral word: thus Thuc. 2. 67 τοῖς αὐτοῖς ἀμύνεσθαι, to retaliate; but 1. 42 τοῖς ὁμοίοις ἡμᾶς ἀμύνεσθαι, to reward: here κακοῖς defines it.—ἐξ ἰσού πατρί = ὥσπερ ὁ πατήρ (cp. 516): *O. C.* 171 ἀστοῖς ἰσα χρή μελετάν.—The son's part is τοῖς αὐτοῖς ἐχθροῖς καὶ φίλοις νομίζειν,—the definition of a ξυμμαχία as dist. from a merely defensive ἐπιμαχία, Thuc. 1. 44. Cp. 523 n.: Pind. *P.* 2. 83 φίλον εἴη φιλεῖν | ποτὶ δ' ἐχθρὸν ἀτ' ἐχθρὸς ἐὼν λύκοιο δίκαν ὑποθεύσομαι.

646 εἰ ἄλλο is most simply taken as governed by φέσσαι, though, if we had ἦ instead of πλὴν, Greek idiom would rather lead us to supply ποιῆσαι: see on 497, and cp. *Al.* 125 οὐδὲν ὄντας ἄλλο πλὴν | εἰδὼλ'. This is better than to make ἄλλο object to εἴποις ('what could one say of him,' etc.).—πόνους: cp. 533.—

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;  
 μὴ νῦν ποτ', ὦ παῖ, τὰς φρένας <γ> ὑφ' ἡδονῆς  
 γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι  
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650  
 γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ  
 γένοιτ' ἂν ἔλκος μείζον ἢ φίλος κακός;  
 ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέβες  
 τὴν παῖδ' ἐν Αἰδοῦ τήνδε νυμφεύειν τινί.  
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655  
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνῃν,  
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,  
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφνυμνείτω Δία  
 ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενῇ φύσει  
 ἄκοσμα θρέψω, κάρτα τοὺς ἐξω γένους. 660

648 μὴ νῦν L: μὴ νῦν Aldus (μὴ τοι νῦν A).—τὰς φρένας ὑφ' ἡδονῆς L. The γ' inserted after φρένας in some later MSS. was a conjecture of Triclinius. See

γέλων: cp. *El.* 1153 γελῶσι δ' ἐχθροί: *Al.* 79 οἶκον γέλως ἡδιστος εἰς ἐχθροὺς γελᾷν; 961 οἱ δ' οὐν γελῶντων ἀπαιχρύνοντων κακοῖς.

648 τὰς φρένας γ'. Recent edd. have usually scorned the simple insertion of γε, by which Triclinius healed the metre. But it should be noticed that γε may emphasise τὰς φρένας ἐκβάλης, and not merely τὰς φρένας: cp. 747: *O.C.* 1278 τοῦ θεοῦ γε προστάτην, where γε emphasises the whole phrase, not merely the word θεοῦ. The deprecatory force of γε, as seen in μὴ σύ γε (*O.C.* 1441 n.), also recommends it, even when we have not σύ. Cp. *Eur. Hipp.* 503 καὶ μὴ γε πρὸς θεῶν, εὐ λέγεις γάρ, αἰσχροὶ δέ, | πέρα προβῆς τῶνδ'. Without, then, thinking φρένας γ' certain, I think it far more probable than the next best remedy, φρένας σύ γ' ἡδονῇ. As to a third conjecture, σύ γ' ἡδονῆς, the phrase οὐνεκα ἡδονῆς γυναικὸς (pleasure in her) would be very awkward. Some strange emendations have been proposed: see Appendix.—φρένας...ἐκβάλης, cast off the restraint of reason, as *O.T.* 611 φίλον... ἐσθλὸν ἐκβαλεῖν, *O.C.* 631 εὐμένειαν ἐβάλοι (reject friendship). The first idea is that of casting out of house or land, banishing. Somewhat similar is *Plat. Crito* 46B τοὺς δὲ λόγους, οὓς ἐν τῷ ἐμ-προσθεν ἔλεγον, οὐ δύναμαι νῦν ἐκβαλεῖν (reject). Cp. 683.—ὑφ' ἡδονῆς: *Al.* 382

ἢ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἀγεις. Here the word denotes sensuous impulse: cp. *Eur. Ph.* 21 ἡδονῇ δοῦς: *Thuc.* 3. 38 ἀκοῆς ἡδονῇ ἡσώμενοι.

650 ψυχρὸν, frigid, joyless: *Eur. Alc.* 353 ψυχρὰν μὲν, οἶμαι, τέρψιν.—παραγκάλισμα: so *Tr.* 540 ὑπαγκάλισμα (of a wife); and so ἀγκάλισμα, ἐναγκάλισμα. The neuter gives a contemptuous tone. Cp. 320 λάλημα, 756 δοῦλευμα. *Eur. Or.* 928 τάνδον οἰκουρήματα (of women), *Aesch. Ag.* 1439 Ἑρυσσηίδων μείλιγμα (*Agamemnon*).

651 ε. δόμοις. For the full stop after the 5th foot cp. *O.T.* 800.—ἔλκος, esp. an ulcer; said in *Il.* 2. 723 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the ἐχθρὸς in the house (531). So civil strife (στάσις ἐμφυλός) is described by Solon as πάση πόλει...ἔλκος ἀφυκτον (4. 17).—φίλος is any one near and dear to us; the masc. is used, though the reference is to a wife, because the thought of domestic treason is put in the most general way: so (though with ref. to a woman) 464 κατθανών, 496 ἀλοῦς. Cp. *Eur. Alc.* 355 ἡδὺ γὰρ φίλους | κὰν νυκτὶ λεύσσειν, ὅντιν' ἂν παρὴ χρόνον (*Admetus* speaking of his wife: we might read φίλους).

653 πτύσας, with loathing: *Aesch. P.* V. 1069 (speaking of treason) κοδὲ ἐστι νόσος | τῇσδ' ἥτιν' ἀπέπτυσσεν μάλλον.—ὥσεί

himself and much triumph for his foes? Then do not thou, my son, at pleasure's beck, dethrone thy reason for a woman's sake; knowing that this is a joy that soon grows cold in clasping arms,—an evil woman to share thy bed and thy home. For what wound could strike deeper than a false friend? Nay, with loathing, and as if she were thine enemy, let this girl go to find a husband in the house of Hades. For since I have taken her, alone of all the city, in open disobedience, I will not make myself a liar to my people—I will slay her.

So let her appeal as she will to the majesty of kindred blood.. If I am to nurture mine own kindred in naughtiness, needs must I bear with it in aliens.

Appendix. 656 πάσας L, πάσης τ. 658 ταῦθ' L, with τ written above by an early hand. 659 τὰτ' ἐγγενῇ (from ἐνγενῇ) L, with συγγενῇ written above by S. The later MSS. have τὰτ' or (as A) τὰδ' ἐγγενῇ.—Erfurdt restored τὰ γ'.

τε δυσμενῇ (οὖσαν), and as if she were a foe. For πύσας connected by τε with an adj. in a different case, see n. on 381 σέ γ' ἀπιστοῦσαν... ἀγούσι... καὶ... καθελόντες. In *El.* 234 we have μάτηρ ὥσελ τις πιστά: but nowhere in Attic poetry do we find the epic and lyric use of ὥσελ τε as merely=ὥσελ (*Il.* 2. 780, *Pind.* 1. 44, etc.). And, as we have seen, it is needless to assume it here. Yet supposed difficulties about φίλος and ὥσελ τε have led Nauck to propose that vv. 652—654 should be made into two, thus: γένοιτ' ἂν ἔλκος μείζον; ἀλλ' ἀποπτύσας | τὴν παῖδ' ἐν Ἄιδου τήνδε νυμφεύειν μέθες.

654 νυμφεύειν here=γαμῖσθαι, *νυβερε*, as 816. But it also=γαμῖν, *uxorem ducere*: *Eur. I. A.* 461 Ἀδης νυ, ὡς εἰκε, νυμφεύσει τάχα.

656 ε. ἀπιστήσασαν: cp. 219.—ψευδῇ: referring to his solemn and public declaration, 184—210.

658 κτενῶ. For the emphatic pause, cp. 72 θάψω, and n. on 46.—πρὸς ταῦτ', after an announcement of resolve, and before a defiant imperative, as *O. T.* 426, *O. C.* 455, *El.* 820, *Aesch. P. V.* 992, *Ar. Ach.* 959 etc. Similarly πρὸς οὖν τὰδε, *Ar. Nub.* 1030.—ἐφ' ἡμυνέτω, repeatedly invoke (a scornful word): cp. 1305, *O. T.* 1275 n.—Δία ξύναμον: see on 487.

659 ε. τὰ γ' ἐγγ. φύσει, those who, by birth, are relatives: for the place of the adverbial φύσει, cp. *El.* 792 τοῦ θανόντος ἀδελφῶς, *Aesch. P. V.* 216 τῶν παρестῶτων τότε. For the neut., instead of τοὺς ἐγγενεῖς, cp. *Ph.* 448 τὰ μὲν πανούργα καὶ παλυντριβή...τὰ δὲ | δίκαια καὶ τὰ χρήστ'.

—ἄκοσμα, unruly: so of Thersites, *Il.* 2. 213 ὅς β' ἔπεα φρεσὶν ἦσαν ἄκοσμά τε πολλά τε ἦδη, | μάψ, ἀτὰρ οὐ κατὰ κόσμον, ἐριζέμεναι βασιλεύσιν. Cp. 730.—θρέψω with predicative adj., as 1080, *O. T.* 98, etc.—κάρτα τοὺς ἔγω γ', sc. ἀκόσμως θρέψω. It is needless to supply a more general verb, like ποιήσω: the ruler's relation to his people justifies θρέψω: cp. *O. T.* 1 ὦ τέκνα. 'If I allow my own kindred to be unruly, I shall be obliged to tolerate unruliness in the citizens at large. For my authority as a ruler will be gone.'

661—671. Seidler transposes vv. 663—667, placing them after 671. The object is to bring vv. 668—671 into immediate connection with 662. In this there is one slight grammatical gain; since, as the vv. stand in the MSS., τοῦτον...τὸν ἄνδρα (668) means, 'the man who acts thus' (viz., as described in vv. 666 f.). But the order given in the MSS. is right. The transposition obliterates one of the finest touches in the speech. Creon demands that the obedience of the citizens to the ruler shall be absolute (666 f.). And then he supplements this demand with a remark on the dignity of such obedience. The man who so obeys gives the best proof that he could also rule (668 ff.). Seidler destroys the point of vv. 668 ff. by placing them after 662.

The connection of thought in the whole passage—which is slightly obscured by compression—may be most clearly shown by taking the verses in small consecutive groups. (1) 659 f. If I tolerate disloyalty

ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ  
χρηστός, φανείται καὶ πόλει δίκαιος ὧν·  
ὅστις δ' ὑπερβάς ἢ νόμους βιάζεται,

ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,  
οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.

665

ἀλλ' ὅν πόλις στήσειε, τοῦδε χρὴ κλύειν

καὶ σμικρὰ καὶ δίκαια καὶ τὰναντία·

καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοῖν ἐγὼ  
καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,

δορός τ' ἂν ἐν χειμῶνι προστεταγμένον

670

μένειν δίκαιον καγαθὸν παραστάτην.

ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν.

αὕτη πόλεις ὀλλυσιν, ἥδ' ἀναστάτους

οἴκους τίθησιν· ἥδε \*συμμάχου δορός

668—667 Seidler, whom Nauck and others follow, places these five verses after 671. See comment. 664 Doederlein conject. *ἦτοι 'πιτάσσειν*.—The first hand in L wrote *κρατύνουσιν νοεῖ*. A later hand has made this into *κρατοῦσιν ἐννοεῖ*, the reading of some later MSS. (including A). 666 *στήσειε*. In L the final *ε* was added by S. 672 δὲ L, with *γάρ* written above by S. Many of the later MSS. (including A) read *γάρ*. Stobaeus *Flor.* 43. 26 has *δέ*. 678 *πόλις* L, with *τ* written above by S. The later MSS.

in my own relatives, I shall encourage it in other citizens. (2) 661 f. *For* (γάρ) only a man who is firm (*χρηστός*) where his own relatives are concerned will be found to uphold justice in the State (*i.e.* will have the authority necessary for doing so). (3) 663 f. Now, I recognise disloyalty in any one who breaks the law and defies the government, as Antigone has done. (4) 666 f. Instead of so doing, the citizen is bound to obey the government in everything. (5) 668—671. There is nothing slavish in that; on the contrary, it shows that the citizen is not only a good subject, but would, if required, be a good ruler;—as he would also be a good soldier.—Then comes the general censure on unruliness (672—676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677—680).

668 f. *ὑπερβάς*, absol., having transgressed: *Il.* 9. 501 *ὅτε κέν τις ὑπερβῇ καὶ ἀμάρτη*: so *Plat. Rep.* 366 A *ὑπερβαίνοντες καὶ ἀμαρτάνοντες*.—*τοῦπιτάσσειν*, prop. said of a master giving orders to slaves (*O. C.* 839): so *ἐπιτάγματα* are a despot's commands (*Arist. Pol.* 4. 4. 28). For the

art., cp. 78.—*νοεῖ*, as 44.—Antigone 'did violence to the laws' by her deed: she seemed 'to dictate to her rulers' when she proclaimed a law superior to theirs (450 ff.). Cp. 482 ff.

666 f. *στήσειε*: the optat. (instead of *δὲ ἂν στήσῃ*) puts the case in the most general way: any one whom she might conceivably appoint. Hence this optat. suits *γνώμαι*: cp. 1032: *Tr.* 92 τό γ' εἴ | πρᾶσσειν, ἐπεὶ πόθοιτο, κέρδος ἐμπολῆ: *O. T.* 315 (n.), *ib.* 979.—*καὶ τὰναντία*, *i.e.* *καὶ μεγάλα καὶ ἀδίκαια*. So oft. in euphemisms, *Thuc.* 4. 62 *ἀγαθὸν ἢ...τὰ ἐναντία*: *Plat. Rep.* 472 C *εὐδαιμονίας τε πέρι καὶ τοῦ ἐναντίου*. Cp. *Leutsch Paroem.* App. 1. 100 *κρείσσονων γὰρ καὶ δίκαια κἀδίκ' ἔστ' ἀκούειν*: and the verse cited by schol. on *Aesch. P. V.* 75 *δοῦλε, δεσποτῶν ἀκουε καὶ δίκαια κἀδίκαια*.

668 f. *τοῦτον...τὸν ἄνδρα* refers to the indefinite subject of *κλύειν* in 666:—the man who thus obeys. The looseness of grammatical connection would hardly be felt when the sense was so clear. Cp. 1035 (*τῶν δ'*). So in *O. C.* 942 *αὐτοῦς* refers to *τὴν πόλιν* in 939.—*καλῶς...εὖ*: for the change of word in the epanaphora

He who does his duty in his own household will be found righteous in the State also. But if any one transgresses, and does violence to the laws, or thinks to dictate to his rulers, such an one can win no praise from me. No, whomsoever the city may appoint, that man must be obeyed, in little things and great, in just things and unjust; and I should feel sure that one who thus obeys would be a good ruler no less than a good subject, and in the storm of spears would stand his ground where he was set, loyal and dauntless at his comrade's side.

But disobedience is the worst of evils. This it is that ruins cities; this makes homes desolate; by this, the ranks of allies

have πόλεις τ' (as A), πόλεις δ' (L<sup>2</sup>), or πόλεις (V<sup>1</sup>). The choice is between πόλεις δλλυσιν, ἦδ' (Dindorf), and πόλεις τ' δλλυσιν ἦδ' (Nauck). L has ἦδ' here and in 674. ἦδ' is found in some later mss. (V, Liv. a). See comment.

674 συμμάχη L: σὺν μάχῃ τ. Reiske and Bothe conjectured συμμάχου, which has been generally received. Held, κἄν μάχῃ. M. Schmidt, σὺν τροπῇ,

cp. O. C. 1501 σαφὴς μὲν ἀστῶν ἐμφανὴς δὲ τοῦ ξένου (n.).—ἀν with ἀρχεῖν (=εἶμι ἀρχοῖ ἀν) as well as θέλειν.

670 ε. δορός...χεμῶνι. Eur. *Suppl.* 474 πολὺς κλύδων | ἡμῖν τε καὶ σοὶ ξυμμάχοις τ' ἔσται δορός.—προσεταιγμένον, the regular term for placing soldiers at their posts: Thuc. 2. 87 ἐπεσθε, χώραν μὴ προλείποντες ἢ ἂν τις προσταχθῇ.—παραστάτην, one who stands beside one in the ranks (as προστάτης in front and ἐπιστάτης behind): Xen. *Cyr.* 3. 3. 21 (the gods are invoked as) παραστάτας ἀγαθοὺς καὶ συμμάχους. The Attic ἐφηβος, on beginning, at eighteen, his term of service as a *peripolos*, took an oath, οὐ κατασχυνῶ ὅπλα τὰ ἱερὰ [the arms given to him by the State], οὐδ' ἐγκαταλείψω τὸν παραστάτην ὅτῳ ἂν στοιχίσω (by whose side he should be placed): Stob. *Serm.* 43. 48. Thus for an Athenian audience this verse would be effective, and would seem peculiarly appropriate when addressed to the youthful Haemon.

678 πόλεις δλλυσιν, ἦδ' is far better and more spirited than πόλεις τ' δλλυσιν ἦδ': it is also strongly confirmed by the similar passage, 296 ff., where we have τοῦτο—τόδ'—τόδ', just as here αὐτῇ...ἦδ'...ἦδ'. When πόλεις had become, as in L, πόλις, a corruption found also in Aesch. *Pers.* 489.—τ' may have been added for metre's sake. To ἦδ' itself there is no objection: it was certainly used in iambs by Soph. (fr. 253, fr. 503), no less than by Aesch. (*Cho.* 1025, *Eum.* 414),

and by Eur. (*Hec.* 323, *H. F.* 30).—Campb. reads πόλεις τ'...ἦδ', and regards the anacoluthon as making the lines 'more expressive.'

674 ε. συμμάχου is a certain correction of L's συμμάχη. The meaning is, 'Disobedience causes allied forces (σύμμαχον δόρυ) to break up in flight.' It turns union into disunion,—the hope of victory into defeat. With σὺν μάχῃ the sense would be, 'Disobedience, aiding the spear (of the foe), causes rout.' But this would represent disobedience as merely one cause of defeat,—an incident that turns the scale. It is evidently more forcible to represent it as breaking up an army which might otherwise have stood united and firm.—τροπὴς καταρρήγνυσσι, lit., *causes rout to break forth, i.e. breaks up the army in rout.* Cp. Athen. 130 c δ γελωτοποιὸς εἰσῆλθε...καὶ πολλοὺς κατέρρηξεν ἡμῶν γέλωτας, 'and caused shouts of laughter to break forth among us': (not, 'wreaked many witticisms upon us,'—as Casaubon took it.) The only peculiarity in the use of the verb is that it is here equiv. to ποιεῖ καταρρήγνυσθαι. We cannot compare Theocr. 22. 172 νεῖκος ἀναρρήξαντας, 'having broken into strife' (said of the parties to it), which is merely like ῥῆξαι φωνήν, etc.—τῶν δ' ὀρθοιμένων (masc.), of those who have a prosperous course: Thuc. 2. 60 πόλιν...ὀρθοιμένην, opp. to σφαλλομένην: 8. 64 ἐνέβη...τὴν πόλιν ἀκινδύνως ὀρθοῦσθαι. Cp. 163, 167.—τὰ πολλὰ σώματα, 'the greater number

- τροπὰς καταρρήγνυσι· τῶν δ' ὀρθουμένων 675  
 σῶζει τὰ πολλὰ σώμαθ' ἡ πειθαρχία.  
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,  
 ✓ κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.  
 κρείσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,  
 κοῦκ ἂν γυναικῶν ἡσσονες καλοῖμεθ' ἄν. 680
- XO. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,  
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.
- AI. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,  
 πάντων ὅσ' ἐστὶ κτημάτων ὑπέρτατον.  
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685  
 οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν·

with *στίχας* for *τροπὰς* in 675. 676 *πειθαρχία*] *πιθαρχία* L. 678 *γυναικὸς*] 'Lege *γυναικῶν* ex v. 680 et Eustathio p. 759, 39': Porson *Adv.* p. 172. But Eustathius, *l.c.*, after quoting 677 correctly, proceeds, *καὶ οὗ γυναικῶν ἡσσητέα· ἀντὶ τοῦ ἀμυντέον καὶ ἡσσητέον*. The point which interested him was merely the use of the verbal adj. in the plur. We cannot assume that he had *γυναικῶν* in his text; see n. in Appendix on 292. 679 *εἰ* Heimreich suspects both these two verses. Bergk and Meineke reject 680. As Wecklein says (*Ars Soph.*

of lives,' differing from τοὺς πολλοὺς only by bringing out the notion of personal safety more vividly. Cp. *AI.* 758 where the masc. *δοῖς* follows τὰ...σώματα.—*ἡ πειθαρχία*: called τῆς εὐπραξίας | μήτηρ by Aesch. *Th.* 225. The schol. quotes *Il.* 5. 531 αἰδομένων δ' ἀνδρῶν πλείους σόοι ἢ πέφανται.

677 ἀμυντέ', the impers. neut. plur., as *Her.* 9. 58 ἐκείνοισι ταῦτα ποιεῖσι οὐκ ἐπιτρεπτέα ἐστί, ἀλλὰ διωκτέοι εἰσὶ: *Thuc.* 1. 86 τιμωρητέα, 88 πολεμητέα, 118 ἐπιχειρητέα, etc.: so *O. C.* 495 ὀδωτά. Cp. 447, 576. *Eur. Or.* 523 ἀμυνῶ δ', ὅσον περ δυνατός εἰμι, τῷ νόμῳ. *Thuc.* 1. 140 τοῖς κοινῇ δόξαισι βοηθεῖν.—τοῖς κοσμουμένοις (neut.), the regulations made by οἱ κοσμοῦντες, the rulers: meaning here, his own edicts. For the act. *κοσμεῖν*, cp. *Her.* 1. 59 (Peisistratus) ἐνεμε τὴν πόλιν κοσμεῖν καλῶς τε καὶ εὖ. And for the pass. thus used, *ib.* 100 ταῦτα μὲν κατὰ τὰς δίκας ἐποίησεν (Deioces), τὰδε δὲ ἄλλα ἐκεκοσμέατο οἱ: 'and the following regulations had also been made by him.'—Another view (also noticed by the Schol.) makes τοῖς κ. dat. of οἱ κοσμούμενοι, 'the rulers.' But (a) the only place which might seem to favour this use of the midd. is *Thuc.* 8. 24 (the Chians, the more they prospered) τόσῳ καὶ ἐκοσμοῦντο ἐχυρώ-

τερον: but there the verb may well be pass., 'the more securely was their government organised.' (b) As Creon is himself at once ὁ ἀμύνων and ὁ κοσμών, it is more natural that he should speak of his own edicts than of 'the rulers.'—κόσμος was said of a constitution, esp. oligarchical (*Thuc.* 4. 76 μεταστήσαι τὸν κόσμον καὶ ἐς δημοκρατίαν...τρέψαι: 8. 72 μένειν ἐν τῷ ὀλιγαρχικῷ κόσμῳ). The Cretan κόσμοι were oligarchical magistrates, with military as well as civil powers (*Arist. Pol.* 2. 10).

678 κοῦτοι...ἡσσητέα: *Ar. Lys.* 450 ἀτὰρ οὐ γυναικῶν οὐδέποτε' ἐσθ' ἡττητέα | ἡμῖν. (Cp. Milton, *Samson* 562 'Effeminately vanquished.') Since ἡσσησθαι is only pass., its verbal in τέος can be only pass.: as ἀλωτέον could mean only, 'one must be taken.' But even in other cases the verbal in τέος sometimes answers to the pass., not to the act., sense of the verb: as *Xen. Oec.* 7 § 38 ὅταν ἐκείνη (the queen-bee) ἐκλίπῃ, οὐδεμία οἰεῖται τῶν μελιττῶν ἀπολειπτέον εἶναι, ἀλλ' ἐπιοῦναι πᾶσαι: i.e. ἔτι δεῖ ἀπολειπεσθαι (pass.), 'to be left behind': (for the stationary bees could not be said ἀπολειπεῖν the emigrant.)

679 *εἰ* 84c: for the pause, cp. 555.—ἐκπεσεῖν: here absol., to be displaced,

are broken into headlong rout: but, of the lives whose course is fair, the greater part owes safety to obedience. Therefore we must support the cause of order, and in no wise suffer a woman to worst us. Better to fall from power, if we must, by a man's hand; then we should not be called weaker than a woman.

CH. To us, unless our years have stolen our wit, thou seemest to say wisely what thou sayest.

HAE. Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill—far from me be the quest!—to say wherein thou speakest not aright;

em. p. 147), if 680 were condemned, 679 must go too. 681 κεκλήμεθα L, but with gl. σεσλημέθα written above: κεκλήμεθα r.—Hartung conject. τῶν φρενῶν: Schaefer, βεβλάμεθα: whence Nauck, εἰ τι μὴ φρενῶν βεβλάμεθα. 684 δσσ' L: δς r.—κημάτων mss.: but L has κτ written above by the first hand. —ὑπέρτατον L: ὑπέρτερον r. 685 λέγησ L: λέγεις r.—Heimreich would change

thrust out: oft. of dethronement (ἐκπ. τυραννίδος, ἀρχῆς, κράτους, Aesch.), or of exile (χθονός, O. C. 766).—κούκ ἄν...καλοῖμεθ' ἄν: the doubled ἄν, as oft. in emphatic or excited utterances (O. T. 339 n.).—These two verses (like so many others) have been suspected merely because they are not indispensable. A defence is perhaps hardly needed. It is enough to remark that Creon's irritation under a woman's defiance (484, 525, 579) naturally prompts this further comment on the word γυναικός in 678. And the phrase γυναικῶν ἥσσαντες (680) has a peculiar force as spoken to Haemon,—whom Creon afterwards taunts as γυναικός δσπερον (746).

681 μὲν: 498, 634.—τῷ χρόνῳ, by our age: cp. 729 τὸν χρόνον, 'my years': O. T. 963.—κεκλήμεθα, are deceived: so 1218: Tr. 243 εἰ μὴ ξυμφοραὶ κλέπτουσι με.

682 δοκεῖς λέγειν φρονούντως περὶ (τούτων περὶ) ὧν λέγεις. At first sight it is natural to wish, with Herm., for δοκεῖς... ὧν λέγεις λέγειν πέρι. Cp. 1057 ἂν λέγῃς λέγων. But here it is fitting that λέγειν should have the prominence of the first place. And the undoubted harshness of the order may be partly excused by observing that ὧν λέγεις is practically equiv. to τούτων.

683 x. θεοί. Creon had urged that filial piety demands the submission of the son's judgment to the γνώμη πατρός (640); and had warned Haemon against disregarding the voice of reason (648).

Haemon replies: 'Reason is the gift of the gods. I dare not suggest that your reasonings are wrong; but other men, too, may sometimes reason soundly. Now, I know what the Thebans are saying of your action; and, as a son devoted to your welfare, I ought to tell you.'—The tact and deference which mark this speech place Creon's ἀσθάδεια in a stronger light.—κτημάτων: cp. 1050: O. T. 549: Her. 5. 24 κτημάτων πάντων ἐστὶ τιμώτατον ἀνὴρ φίλος ξυνετός τε καὶ εὖνοος.

685 x. ἐγὼ δ' ὅπως: lit., 'I should not be able to say (and may I never be capable of saying!) in what respect (ὅπως) thou dost not say these things rightly.' He could not, if he would—and would not, if he could—impugn his father's reasonings. He only suggests that the case may have also another aspect, which Creon has not considered.—μὴ after ὅπως is generic, as after δς, δστις (691, 696): I could not say what point in thy argument is such as not to be true:—just as we could have, οὐκ οἶδα δ (or δ τι) μὴ ἀληθεύεις. The μὴ might be taken with ὅπως ('how thou sayest otherwise than rightly'), but the order of words is against this. [It cannot be explained as substituted for οὐ through the influence of the optatives.]—μὴτ' ἐπισταίμην. For this verb as = 'to be capable of,' cp. 472, Tr. 543 ἐγὼ δὲ θυμῶσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κείνῳ. For the wish co-ordinated with the statement of fact, cp. 500: Tr. 582 κακὰς δὲ τόλμας μὴτ' ἐπισταίμην ἐγὼ | μὴτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ: and ib. 143.



γένοιτο μέντ' ἄν χιτέρῳ καλῶς ἔχον.  
 σου δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα  
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.  
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ  
 λόγοις τοιούτοις οἷς σὺ μὴ τέρψει κλύων.  
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,  
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,  
 πασῶν γυναικῶν ὡς ἀναξιώτατῃ  
 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει.  
 ἦτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς  
 πεπτῶτ' ἄθραπτον μῆθ' ὑπ' ὠμηστῶν κυνῶν  
 εἶασ' ὀλέσθαι μῆθ' ὑπ' οἰωνῶν τινός·  
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν;

690

695

μὴ το δῆ, and omit v. 687. 687 χιτέρῳ] Erfurdt conject. χιτέρως or χιτέρα. The schol. in L has *δυνατὸν σε [not δυνατὸν δέ, as it has been reported] καὶ ἐτέρως καλῶς μεταβουλεύσασθαι.* 688 σου L, with *ι* written above by the first hand, and gl. in marg. by S, *σὺ δ' οὐ πέφυκας.* 690 τὸ γὰρ σὸν L: τὸ σὸν γὰρ *ι.* 691 τέρπει] τέρπει L. Nauck suspects this verse. Autenrieth would place it before

687 καλῶς ἔχον (sc. τι: cp. O. T. 517 *εἰς βλάβην φέρον*), something good, some true thought, γένοιτο *ἂν καὶ ἐτέρῳ*, might come to (accrue to) another also. For γένοιτο cp. Plat. *Symp.* 211 D *εἰ τῷ γένοιτο αὐτὸ τὸ καλὸν ἰδεῖν.* (The phrase γένοιτο μέντ' ἄν occurs also *Ai.* 86.)—Not: 'Yet it might be found well for another' (to say that you were wrong). Haemon seeks to propitiate his father; but that purpose would scarcely be served by such a speech as this—'Being your son, I do not contradict you myself, *though I think that other people might very reasonably do so.*'

688 *ι* σου δ' οὖν: 'but in any case (i.e., whatever may be the worth of opinions different from yours) it is my natural part to watch on your behalf,' etc. For δ' οὖν cp. 722, 769: O. C. 1205 *ἔστω δ' οὖν ὅπως ὑμῖν φίλον.*—The gen. σου is supported by the use of the gen. with *προκῆδομαι* (741), *προταρβῶ* (83), *προνοῶ*, etc., and expresses the idea, 'in thy defence,' better than σοί would do. Cp. Eur. *Med.* 459 *τὸ σὸν...προσκοπούμενος.*—Herm. adopted the v. *ι*. of the schol. in L, *σὺ δ' οὐ πέφυκας*, which Ellendt approves: but (a) *πέφυκας* is then less fitting, and (b) δ' οὖν commends the vulgate as genuine.—For the repeated *τις*, cp. Aesch. *Eum.* 889 *μῆνιν τιν' ἢ κῶτον τιν'.* Thuc.

4. 62 *εἰ τί τι ἔστω ἀγαθὸν ἢ εἰ τῷ τὰ ἐναντία.* (Distinguish Eur. *Or.* 1218 *ἢ τις...* | *ἢ σύμμαχος τις ἢ κασίγνητος*,—anyone,—be he ally or brother: and *Anacr.* 733 *ἔστι γὰρ τις οὐ πρόσω* | *Σπάρτης πόλις τις*, which, if sound, is a mere pleonasm.)

690 τὸ γὰρ σόν, not τὸ σὸν γὰρ: so O. T. 671 *τὸ γὰρ σόν, οὐ τὸ τοῦδ':* *ib.* 1024 *ἢ γὰρ πρὶν...ἀπαιδία.* In the case of σόν, at least, this order seems to strengthen, rather than diminish, the emphasis. δμμα: cp. O. T. 447 *οὐ τὸ σόν* | *δέλσας πρόσωπον.* Jeremiah i. 8 'Be not afraid of their faces.'—δημότης, the ordinary Theban citizen: cp. O. C. 78 n.

691 λόγοις τοιούτοις, causal dat.: thy face is terrible to the citizen *on account of* such words as shall displease thee: i.e. the citizen imagines the stern king's face growing darker at the sound of frank speech, and restrains his lips. (Cp. 509.) Doubts as to the dat. λόγοις *τ.* led Dindorf to suppose the loss of one verse (or more) after 690. Herwerden has suggested something like *κοῦδεῖς ποτ' ἀστὼν ἐμφανῶς χρῆται, πάτερ*, | *λόγοις τοιούτοις κ.τ.λ.* Nauck thinks that either v. 691 is wholly spurious, or that the words *λόγοις τοιούτοις* are corrupt. But, while the dat. is certainly bold—esp. with *ἀνδρὶ δ.* preceding it—it is (I think) quite within the possi-

and yet another man, too, might have some useful thought. At least, it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but I can hear these murmurs in the dark, these moanings of the city for this maiden; 'no woman,' they say, 'ever merited her doom less,—none ever was to die so shamefully for deeds so glorious as hers; who, when her own brother had fallen in bloody strife, would not leave him unburied, to be devoured by carrion dogs, or by any bird:—deserves not *she* the meed of golden honour?'

690, deleting the stop after *ἔχει* in 689. 695 *ἀπ'* L: *ἐπ'* r. 696 *αὐτῆς* αὐτῆς L. 697 *μῆθ'...μῆθ'* (*sic*) L: *μῆθ'...μῆθ'* r.—For *ἀδακτον μῆθ'*, Schneidewin proposed *ἔθαπτεν μῆθ'*: and Blaydes reads *ἔθαψε, μῆθ'* (with *μῆθ'* in 698).—*κυνῶν*] In L a v. l. *λόκων* is noted by S. 699 *τιμαῖς* L, with γρ.

bilities of classical idiom. We should remember that Athenians were accustomed to use a simple dat. (of 'time' or 'occasion') in speaking of festivals,—as *τραγῶδοις καινοῖς*: cp. (*e.g.*) Plat. *Symp.* 174 A *χθές γάρ αὐτὸν διέφυγον τοῖς ἐπινικίοις*, 'I eluded him yesterday *when he was holding* his sacrifice for victory.' So, here, the dat. *λόγοις τοιοῦτοις*, though properly causal, might sound to a Greek ear like, 'at such words,' i.e. 'when such words are spoken.' The causal dat. in 391, *ταῖς αἰαῖς ἀπειλαῖς*, is similar. Cp. also Thuc. i. 84 *εὐπραγίας...οὐκ ἐξυβρίζομεν*, where the notion, 'by reason of successes,' is similarly blended with the notion, 'in seasons of success.'—*οἷς* with *τέρψει* (cp. O. C. 1140, Ph. 460), *κλύων* exepexegetic. If, however, the order had been *κλύων τέρψει*, then *οἷς* might have been for *οἷς*, by attraction. The *μή* is generic ('such that not...'), cp. 696. For the fut. midd. *τέρψομαι* (with pass. sense) cp. fr. 612 *ὅπου γε μή δίκαια τέρπεται*, and [Eur.] *Rhes.* 194. For the fut. ind. after a relative with *μή*, cp. O. T. 1412 n.—Nauck reads *τέρψη* (aor. midd.). This rare aor. *ἐτερψάμην* is epic, as *Od.* 12. 188 *τερψάμενος* ('having had delight'). It is not Attic, the Attic aor. in that sense being *ἐτέρφθην* (O. C. 1140).

692 *ἐ. ὑπὸ σκότου* goes with *δοῦναι* more naturally than with *ὀδύρεται*, and the sense is the same: i.e., he is in the *σκότος* where the things are said: for the gen., cp. 65 n., and Tr. 539 *μύμονεν μᾶς ὑπὸ | χλαῖνῃ*, which shows that we need

not here conceive the sounds as 'coming from under' the darkness. Cp. Xen. *Cyr.* 4. 6. 4 *κατέσχευ ὑπὸ σκότου τὸν φθόνον*. Eur. *Or.* 1457 *ὑπὸ σκότου | ξίφη σπᾶσαντες*. But *ὑπὸ σκότου* also occurs (Aesch. *Ag.* 1030, Eur. *Ph.* 1214).

695 *κάκιςτ'...εὐκλειστάτων*: cp. O. T. 1433 *ἄριστος ἐλθὼν πρὸς κάκιστον*. Plat. *Apol.* 30 A *τὰ πλείστου ἀξία περὶ ἐλαχίστου ποιεῖται.—ἀπ' ἔργων*, as their result: *Αἰ.* 1078 *πεσεῖν ἂν κἄν ἀπὸ συμκροῦ κακοῦ*.

696 *ἤτις* with causal force (O. C. 962); hence, too, the generic *μῆθ'...μῆθ'* which belong to *ἔλασε* (understood with the second *μῆθ'*), not to *ὀλέσθαι*: 'being one who did not allow' (*quae non permiserit*).—*αὐτάδελφον*: cp. i.—*ἐν φοναῖς*: cp. 1314. The phrases *ἐν φονῇσιν* and *ἀμφὶ φονῇσιν* are Homeric, and Her. uses the former (with art., 9. 76 *ἐν τῇσι φονῇσι ἐόντας*). The phrase *ἐν φοναῖς* is used by Pindar, Aesch., Eur., and (in parody) by Ar. But v. 1003 of this play—the only play of Soph. which contains the word—seems a solitary Attic instance of *φοναῖς* without *ἐν*.

699 *χρυσῆς*, a general epithet for what is brilliant or precious: thus Pind. P. 3. 73 *ὕλειαν...χρυσέαν*, and even (O. 10. 13) *στεφάνῳ χρυσέας ἐλαίας* (the wreath of natural olive), as Olympia is *μάτηρ χρυσοστεφάνων δέθλων* (O. 8. 1) in a like sense. Cp. O. T. 157 ('golden' hope), O. C. 1052 (the 'golden' bliss of initiation).—There is no allusion to a *χρυσὸς στέφανος*.—*λαχεῖν* can take either

τοιαῦδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις. | 700 ◀  
 ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,  
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.  
 τί γὰρ πατὴρ θάλλοντος εὐκλείας<sup>γλαίῳ</sup> τέκνοις  
 ἀγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;  
 μή νυν ἐν ἡθος μούνον ἐν σαυτῷ φόρει, 705 =  
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.  
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,  
 ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,  
 οὗτοι διαπτυχθέντες ὠφθησαν κενοί.  
 ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν 710 ◀  
 πόλλ' αἰσχροὺς οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.  
 ὁρᾶς παρὰ ρείθροισι χειμάρροισι ὅσα  
 δένδρων ὑπείκει, κλῶνας ὡς ἐκσφίζεται.  
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.  
 αὐτῶς δὲ ναὸς ὅστις ἐγκρατὴ πόδα 715

καὶ στήλης in marg. by S. τιμῆς γ.

701 ἐμοὶ made from ἐμοῦ in L. 703 εὐκλείας MSS.: εὐκλεία Johnson.

705 After this v., Wecklein suspects the loss of a v. such as μηδ' ἀξίου τοῦτ' ἄλλοθεν λόγους παρὰς. 706 ὡς] Blaydes conject. δ or ἀ.—ἀλλ' ο, from ἀλλ' δ, (not ἀλλ' δ,) L: ο and ω had been written above, but have

gen. or acc., the latter being more freq. (O. C. 450 n.). But here the inf. is rather expegegetic (cp. 1098 λαβεῖν), the gen. depending on ἀξία.

700 ἐπέρχεται, spreads over (the town). Cp. Od. 1. 299 οἶον κλέος ἔλλαβε... | πάντας ἐπ' ἀνθρώπους. Cp. ὑφέρπειν, of secret rumour, O. T. 786 n.

703 ε. θάλλοντος, prospering, as Ph. 419 μέγα | θάλλοντές εἰσι νῦν ἐν Ἀργείων στρατῷ.—μείζον εὐκλείας=μείζον ἢ εὐκλεία.—πρὸς παίδων, on their part, from their side: cp. Tr. 738 τί δ' ἔστιν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον; We understand μείζον ἀγαλμά ἐστι τῆς ἐκείνων εὐκλείας.—The conjecture εὐκλεία is attractive, (a) because θάλλω so oft. takes a dat. of respect, as Hes. Op. 234 (ἀγαθοῖσι), Pind. O. 9. 16 (ἀρεταῖσιν), etc.: (b) because the strong sigmatism of the verse is thus modified. But the words πρὸς παίδων confirm εὐκλείας, since with εὐκλεία we should have expected παίδων alone. It is true that πατήρ θάλλων εὐκλεία could mean 'a father's fame' (cp. 638); but one could not have, πρὸς παίδων τί μείζον ἀγαλμα παίδων εὐκλεία θάλλοντων;—

Triclinius wrongly joined εὐκλείας ἀγαλμα, thinking of εὐκλείας γέρας (Ph. 478) and στέφανον εὐκλείας μέγα (Ai. 465).

705 ε. νυν: cp. 524.—φόρει: Ar. Eq. 757 λῆμα θούριον φορεῖν: Eur. Hipp. 118 σπλάγχχνον ἔντονον φέρων. So Shaksp. Cymb. 3. 4. 146 'if you could wear a mind | Dark as your fortune is': Caes. 5. 1. 113 'He bears too great a mind.'—ἡθος=a way of thinking: the inf. depends on it, as on 'do not think.' ὡς φῆς σύ, your way of speaking, = δὲ σύ φῆς: cp. O. C. 1124 (n.) καὶ σοὶ θεοὶ πόροιεν ὡς ἐγὼ θέλω.—κούδεν, not καὶ μηδέν: it is merely oratio obliqua for ὅτι τοῦτο καὶ οὐδὲν ἄλλο ὀρθῶς ἔχει. The imperative μή...φόρει does not affect this: cp. Ai. 1085 καὶ μὴ δοκῶμεν δρῶντες ἀν' ἡδόμεθα | οὐκ ἀντιτίσωμεν αὖτις ἀν' λυγόμεθα. But καὶ μηδέν could also have stood here, since v. 705 could be regarded as equiv. to, 'do not feel confident that...': see n. on O. T. 1455.—τοῦτο, antecedent to ὡς φῆς, emphatically placed: cp. O. T. 385.

707 ε. μόνος with φρονεῖν only.—ψυχὴν: cp. 176. Theognis 221 ὅστις τοὶ δοκεῖ τὸν πλησίον ἰδεῖναι οὐδέν, | ἀλλ'

Such is the darkling rumour that spreads in secret. For me, my father, no treasure is so precious as thy welfare. What, indeed, is a nobler ornament for children than a prospering sire's fair fame, or for sire than son's? Wear not, then, one mood only in thyself; think not that thy word, and thine alone, must be right. For if any man thinks that he alone is wise,—that in speech, or in mind, he hath no peer,—such a soul, when laid open, is ever found empty.

No, though a man be wise, 'tis no shame for him to learn many things, and to bend in season. Seest thou, beside the wintry torrent's course, how the trees that yield to it save every twig, while the stiff-necked perish root and branch? And even thus he who keeps the sheet of his sail

been erased.—φῆς] φῆσι L.—ἔχει L: ἔχειν τ. 707 αὐτὸς ἢ] αὐτῶν εὐ Priscian 17. 157. 710 κελ τις εἰ L: κελ τις ἢ τ (κῆν τις ἢ A). 711 ἄγαν] L has γαν in an erasure: the scribe had written μανθάν. 712 παρρηθροισι L. 718 ἐκωλίζεσαι L. 718 αὐτως] οὕτως L, made from αὐτως.—δοτις] εἴτως L, with δο written above

αὐτὸς μούνος ποικίλα δῆνε' (devices) ἔχειν, | κείνός γ' ἄφρων ἐστί, νόου βεβλαμμένος ἐσθλοῦ, | ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα. Isocr. or. 3 § 43 joins Theognis, Hesiod and Phocylides as ἀρίστους...συμβούλους τῷ βίῳ τῶ τῶν ἀνθρώπων. They were read in schools.

709 οὗτοι after the collective δοτις: Xen. Oec. 7. 37 δς ἂν κάμῃ τῶν οἰκετῶν, τοῦτων σοι ἐπιμελητέον πάντων.—διαπτύχθentes, when laid open. Cp. Eur. Hēr. 984 τὸ μέντοι πρᾶγμ', ἔχον καλοῦς λόγους, | εἰ τις διαπτύξειεν, οὐ καλὸν τὸδε. Andr. 330 ἐξωθέν εἰσιν οἱ δοκοῦντες εὐ φρονεῖν | λαμπροί, τὰ δ' ἐνδον πᾶσιν ἀνθρώποις ἴσοι. Also σκόδιον no. 7 in Bergk Poet. Lyr. (from Athen. 694 C, etc.) εἰθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος | τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν | εἰσδόντα, κλήσαντα πάλιν, | ἀνδρα φίλον νομίζειν ἀδόλῳ φρενί. The image might be suggested by various objects,—a casket, tables, fruit, or the like.—Cp. Shaks. Rom. 3. 2. 83 (of Romeo) 'Was ever book containing such vile matter So fairly bound?'—κενοί, sc. ὄντες: cp. 471.

710 ε. ἀνδρα, subject to μανθάνειν, as O. T. 314 ἀνδρα δ' ὠφελεῖν κ.τ.λ.: for the place of τῷ, cp. 723, Tr. 65 σέ... | τὸ μὴ πυθέσθαι instead of τὸ σέ μὴ πυθέσθαι.—κέ...ῃ: see O. T. 198 n.—τείνειν, absol., here, like τελεῖν τόξον or τελεῖν πόδα, 'to strain the cord too tight,'—to be over-rigid in maintaining one's own views. This poet. use should be distinguished from the ordinary intrans. use of τελεῖω,

like *tendere*, 'to have a direction,' or 'take one's way' (Xen. An. 4. 3. 21 ἔτεινον ἀνω πρὸς τὸ δρος).

712 παρὰ βέλθρ.: for ἄ before initial β, cp. O. T. 847 (ἐμὲ βέπον), O. C. 900 ἀπὸ βυτῆρος.—χειμάρρους, here a neut. adj., as Eur. Tro. 449 ὕδατι χειμάρρων: usu. ὁ χειμάρρους (sc. ποταμός). Tozer, Geo. Gr. p. 84: 'The numerous torrents (χειμάρροι) are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain... It is especially at the time of the autumn rains that the greatest floods take place, and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes.' (Il. 4. 452 ff., 16, 384 ff.: imitated by Verg. Aen. 2. 305 ff., 12. 523.)—Antiphanes (c. 380 B.C.) parodies these verses (fr. incert. 10: Athen. 22 F).

713 ε. ὑπέκει. Cp. Babrius fab. 36: an oak, torn up by the roots, is being swept down by a boiling torrent, and asks the reeds how they have managed to escape; when a reed (κάλαμος) answers;—σὺ μὲν μαχομένη ταῖς πνοαῖς ἐνικῆθης, | ἡμεῖς δὲ καμπτόμεσθα μαλθακῇ γνῶμῃ, | κἂν βαῖν ἡμῶν ἀνεμος ἀκρα κινήσῃ.—αὐτόπρεμα=αὐτόρριζα, πρόρριζα; Il. 9. 541 χαμαὶ βάλε δένδρεα μακρὰ | αὐτῶν ῥίζῃσι.

718 αὐτως, adv. from αὐτός (with 'Aeolic' acc.); see on O. T. 931.—ναός,

τείνας ὑπείκει μηδέν, ὑπτίους κάτω  
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.  
ἀλλ' εἶκε θυμοῦ καὶ μεταστάσιν δίδου.  
γνώμη γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου  
πρόσσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ  
φῦναι τὸν ἀνδρᾶ πάντ' ἐπιστήμης πλέων.  
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ῥέπειν, ✓  
καὶ τῶν λεγόντων εὐὶ καλὸν τὸ μανθάνειν.

720

ΧΟ. ἀναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,  
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλᾶ. 725

by first hand.—ἐγκρατῇ] ἐγκρατεῖ L, with η written above by first hand: ἐγκρα-  
της γ. 717 τὸ λοιπὸν MSS.: Hermann conject. τὸ πλοῖον.—σέλμασι L.  
718 θυμῶι L. So Ald., following Par. A, as usual. But θυμοῦ is in many of  
the later MSS., including L<sup>2</sup>, V, V<sup>3</sup> (first hand), V<sup>4</sup>, Aug. b, Dresd. a. See comment.

Doric for νεώς, allowed by tragedy even  
in iambics, as *Al.* 872, *Aesch.* *Tk.* 62,  
*Eur. Med.* 523: though νᾶες (953) and  
ναὶ occur only in lyrics. So ναός, temple  
(1196), Ἀθᾶνα, κυναγός, ὀδαγός, ποδαγός  
(1196): and even in Att. prose λοχαγός,  
οὐραγός, ξυναγός.—ἐγκρατῇ, proleptic: cp.  
475 περισκελῇ.—πόδα, the sheet: the πόδες  
were ropes attached to the two lower cor-  
ners of the sail, whence their name. *Eur.*  
*Or.* 706 καὶ ναὺς γάρ, ἐνταθεῖσα πρὸς βλαν  
ποδί, | ἔβαλεν, ἔστη δ' αὖθις, ἦν χαλὰ πόδα:  
a ship dips when strained too hard by the  
sheet (*i.e.* when the sheet is hauled too  
taut), but rights again, if one slackens.

716 εἰ μηδέν, generic (such an one as  
does not...).—κάτω στρέψας, *sc.* ναῦν,  
easily supplied from ναός: for κάτω, cp.  
527: for στρέψω=ἀναστρέψω, *O. C.* 1453.  
Hermann's τὸ πλοῖον for τὸ λοιπὸν is not  
only needless, but spoils the force of the  
phrase: 'thenceforth voyages,' is an ironi-  
cal way of saying that the voyage comes  
to an abrupt end: cp. 311.—σέλμασιν,  
the rowers' benches: thus ὑπτίους vividly  
suggests the moment of capsizing.

718 εἶκε θυμῶ, 'cease from wrath,'  
lit., recede from it. The θυμός is con-  
ceived as ground from which he retires;  
so θυμοῦ περᾶν='to go far in wrath,'  
and is contrasted with εἶκειν: *O. T.* 673  
στυγρὸς μὲν εἶκον δῆλος εἰ, βαρὺς δ', ὅταν |  
θυμοῦ περᾶσθης. For the gen., cp. *Il.* 4.  
509 μηδ' εἶκετε χάρις | Ἀργείοις: *ib.* 5.  
348 εἶκε, Διὸς θύγατερ, πολέμοιο καὶ δῆιο-  
τήτος: *Her.* 2. 80 εἰκονσι τῆς ὁδοῦ: *id.* 7.  
160 ὑπεἰζόμεν τοῦ ἀρχαίου λόγου: *Ar. Ran.*

790 ὑπεχώρησεν αὐτῷ τοῦ θρόνου. *Eur.*  
has a somewhat similar phrase, *Hēr.* 900  
ὀργῆς δ' ἔβαλες κακῆς, ἀναξ | Θησεῦ, τὸ  
λῶστον σοῖσι βούλευσαι δόμοις, where the  
sense is, 'having remitted thy wrath,'  
ἔβαλες [σεαυτὸν] ὀργῆς.—καὶ μεταστάσιν  
δίδου, 'and concede a change': allow our  
pleading to change your mood. A change  
in Creon's mood implies a change in the  
whole situation. For the notions thus  
blended in μεταστάσιν here, cp. *Alexis fr.*  
incert. 46 τῶν μετρίων αἱ μέλινες | λύται  
ποιοῦσι τῶν φρενῶν μεταστάσιν: *Andoc.*  
*or.* 2 § 18 ὁσέων ἐμελλεν...τοῦ τότε παρόν-  
τος κακοῦ μεταστάσιν.—δίδου: a verb oft.  
used of concession to the remonstrance of  
friends: *Al.* 483 παῖσαι γε μέντοι καὶ δὲς  
ἀνδράσιν φίλοις | γνώμης κρατήσαι: *Tr.*  
1117 δὲς μοι σεαυτὸν, μὴ τοσοῦτον ὥς  
δάκνει | θυμῷ δύσοργος.—Others place a  
comma or point at εἶκε, taking καὶ as=  
'also'; 'yield, also permitting thy wrath  
to change' (with δίδου); or 'yield: also  
permit,' etc. (an asyndeton, with δίδου).  
On this view, either θυμῷ or θυμοῦ is pos-  
sible. But the fatal objection to it is the  
weakness of καὶ, whether the 'also' is  
explained (a) as by Campbell (with δίδου)  
—'if you are angry, be also placable'; or  
(b) as by Wecklein (with δίδου)—'it is  
possible not only to moderate one's pas-  
sion, but also to desist from it,' which  
implies that he might yield while still  
angry.—See Appendix.

719 εἰ τις γνώμη πρόσσεστι καὶ ἐπ'  
ἐμοῦ ν. (ὄντος), *i.e.*, if I also, younger  
though I am, can contribute a sound

taut, and never slackens it, upsets his boat, and finishes his voyage with keel uppermost.

Nay, forego thy wrath; permit thyself to change. For if I, a younger man, may offer my thought, it were far best, I ween, that men should be all-wise by nature; but, otherwise—and oft the scale inclines not so—'tis good also to learn from those who speak aright.

CH. Sire, 'tis meet that thou shouldest profit by his words, if he speaks aught in season, and thou, Haemon, by thy father's; for on both parts there hath been wise speech.

and Appendix. 720 φῆμ' L (not φῆμ'). 721 πλέω L: πλέων r. 725 αὐ τοῦδ'] αὐτοῦ δ' L.—διπλάι L. (The ι is certainly from the first hand.) δι:λᾶ r. διπλῇ Hermann.

opinion. Cp. O. C. 292 τάνθυμματα | ...τάπδ σου, the thoughts urged on thy part. *EL* 1464 τέλειται τὰπ' ἐμοῦ. For the modest καί, cp. O. T. 1100 εἰ χρή τι κάμει...σταθμᾶσθαι: *Ph.* 192 εἴπερ κἀγὼ τι φρονῶ.—If κἀπ' were taken as καὶ ἐπὶ, it must mean, 'in my case also.' *Plat. Rep.* 475 A ἐπ' ἐμοῦ λέγειν (to take me as an instance). In *EL* 1469 I formerly thus took κἀπ' ἐμοῦ θρήνων τύχη, but now think that there, too, it is καὶ ἀπὸ.—προσβέειν = προσβύτατον εἶναι, to be the best thing: *Eur. Her.* 45 οἱσι προσβέει γένος, whose birth has precedence (= the eldest): cp. O. T. 1365 (προσβύτερον) n.

721 φῶναι, should be by nature: *Pind.* O. 9. 107 τὸ δὲ φύζ κράτιστον ἅπαν (opposed to διδασκάλ' ἀρεταί).—πάντ', adv.: *Tr.* 338 τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἔγω: O. T. 475 n.—The merit of listening to good advice is often thus extolled: *Hes. Op.* 291 οὗτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσῃ | ἐσθλὸς δ' αὖ κακέινος, ὃς ἐδ' εἰπόντι πίθηται. *Her.* 7. 16 ἴσον ἐκεῖνο, ὃ βασιλεῦ, παρ' ἐμοὶ κέκριται, φρονέειν τε ἐδ' καὶ τῷ λέγοντι χρηστὰ ἐθέλειν πείθεσθαι. Cp. *Cic. pro Cluentio* 31: *Livy* 22. 29.

722 εἰ δ' οὖν, sc. μὴ ἔφυ τοιοῦτος. This is better than to suppose that φιλέει γὰρ has changed the form of the sentence (εἰ δ' οὖν τοῦτο μὴ ταύτην ῥέπει), since this elliptical εἰ δ' οὖν was a familiar Attic idiom: see *Plat. Apol.* 34 D εἰ δὲ τις ὁμῶν οὕτως ἔχει—οὐκ ἀξίω μὲν γὰρ ἐγώ γε, εἰ δ' οὖν [sc. οὕτως ἔχει]—ἐπεικὴ ἂν μοι δοκῶ πρὸς τοῦτον λέγειν: 'If any one of you is so disposed—I do not think that he ought to be so, but suppose that he is—I think that I might fairly say to him,' etc. *Eur. Hipp.* 507 εἰ τοι δοκεῖ σοι, χρῆν μὲν σ' ἀμαρ-

τάνειν | εἰ δ' οὖν [sc. ἡμαρτες], πιθοῦ μοι ('you ought not to have erred,—but if you have'). So, without ellipse, *Aesch. Ag.* 1042 εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης, 'but if one should be doomed to slavery' (then worthy masters are best). *Eur. fr.* 463 λύπη μὲν ἄτη περιπεσεῖν... | εἰ δ' οὖν γένοιτο, κ.τ.λ. Cp. δ' οὖν in 688 (n.).—τοῦτο...ταύτη: cp. *At.* 950 τὰδ' ἔσται τῇδε: *Aesch. P. V.* 511 οὐ ταῦτα ταύτη. μὴ is generic, going with ταύτη: in a way other than this.—ῥέπειν to incline (as the scale of a balance does): so *Plat. Legg.* 862 D τῇδε ῥέπειν, *Tim.* 79 E ἐκείνη ῥέπον (to incline, or tend, in that direction).

723 καὶ τὸ τῶν ἐδ' λεγόντων μανθάνειν καλόν (ἐστί): for the place of ἐδ, cp. 659: for that of τό, 710. The simple gen., as O. T. 545, etc.

724 εἰ σέ τ' doubled: cp. 1340, O. T. 637.—L's διπλάι really favours διπλᾶ rather than Hermann's διπλή: for a subscript is oft. wrongly added or omitted (cp. 726 cr. n.); whereas ἦι was not likely to become αἰ here. Either word is admissible; but I slightly prefer διπλά, for this reason. It is true that the plur. of διπλοῦς in poetry usu.=simply 'two' (51, 1232, 1320, O. T. 20, 1135). But *Soph.* has at least one instance of the distributive sense ('two sets'), viz., O. T. 1249, where διπλοῦς = a twofold brood, i.e. Oed., and his children. (I do not add O. T. 288 διπλοῦς | πομπούς, taking it to mean merely 'two,' not 'two sets.') And in Attic prose the distributive use is not rare: thus in *Plat. Legg.* 722 E διπλοῖ... νόμοι are not 'two laws,' but 'two sets of laws.' We have, then, good warrant for διπλᾶ here as = 'two sets of arguments.'

- KP. οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ  
φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν;  
AI. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,  
οὐ τὸν χρόνον χρή μᾶλλον ἢ τάργα σκοπεῖν.  
KP. ἔργον γὰρ ἐστὶ τοὺς ἀκοσμοῦντας σέβειν; 730  
AI. οὐδ' ἂν κελύσαιμι εὐσεβεῖν εἰς τοὺς κακοὺς.  
KP. οὐχ ἦδε γὰρ τοιᾶδ' ἐπείληπται νόσω;  
AI. οὐ φησι Θήβης τῆσδ' ὁμόπολις λεῶς.  
KP. πόλις γὰρ ἡμῖν ἀμὲ χρή τάσσειν ἐρεῖ;  
AI. ὁρᾷς τόδ' ὥς εἰρηκας ὥς ἄγαν νέος; 735  
KP. ἄλλω γὰρ ἢ 'μοὶ χρή \*με τῆσδ' ἄρχειν χθονός;  
AI. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

726 ol] In L, the first hand has written  $\eta$  above ol. This was meant to indicate a variant  $\eta$ ,—the  $\iota$  being added by an error of a frequent kind (cp. 755  $\eta$ ισθ'). Dindorf wrongly supposed that it was meant to indicate a correction of  $\delta\iota\pi\lambda\alpha\iota$  in 725 into  $\delta\iota\pi\lambda\eta$ . In that case it would have been written over or near  $\delta\iota\pi\lambda\alpha\iota$ , not at the beginning of v. 726.— $\delta\iota\delta\alpha\zeta\acute{o}\mu\epsilon\sigma\theta\alpha$  δὴ]  $\delta\iota\delta\alpha\zeta\acute{o}\mu\epsilon\sigma\theta'$  δ δέi Semitelos.  
728 μηδὲν τὸ μὴ] μηδέν γ' δ μὴ Tournier: μηδέν γε μὴ K. Walter. 729 τάργα]

On the other hand,  $\delta\iota\pi\lambda\eta$  is strange (though possible) as = 'in two ways,' i.e. 'on both sides.' It usu. means, 'doubly' (Eur. *Ion* 760  $\kappa\epsilon\iota$  θανεῖν μέλλω  $\delta\iota\pi\lambda\eta$ ); or 'twice as much' (Plat. *Rep.* 330 c  $\delta\iota\pi\lambda\eta$  ἢ οἱ ἄλλοι). So, here, it would more naturally mean, 'twice over.'

726 ε καὶ with  $\delta\iota\delta\alpha\zeta$ , shall we indeed be taught: *El.* 385  $\eta$  ταῦτα δὴ με καὶ βεβούλευνται ποιεῖν; *O. T.* 772 n. For  $\delta\iota\delta\alpha\zeta$ , as pass., cp. 637.— $\delta\eta$ , an indignant 'then': the word ends a verse also in 923, *Tr.* 460, *Ph.* 1065, Eur. *Suppl.* 521, *Hipp.* 1093.— $\tau\eta\eta$  φύσιν, birth, and so age; *O. C.* 1295 ὡν φύσει νεώτερος.

728 ε μηδέν, sc. διδάσκου: τὸ μὴ δίκ. = δ μὴ δίκαιον ἐστὶ: see on 360 οὐδέν...τὸ μέλλον.—τὸν χρόνον, my years: cp. 681.—The change of τάργα into τοῦργον (adopted by Nauck) is no gain. The sing. is taken as 'the cause' (which he defends). But he means, 'you should consider, not my age, but my conduct,—my merits': and this is expressed by τάργα, just as in *O. C.* 265  $\delta\upsilon\omicron\mu\alpha$  μόνον δέσαντες' οὐ γὰρ δὴ τό γε | σῶμ' οὐδὲ τάργα τάμα. Cp. Menander fr. incert. 91  $\mu\eta$  τοῦτο βλέψῃς, εἰ νεώτερος λέγω, | ἀλλ' εἰ φρονούντων τοὺς λόγους ἀνδρῶν λέγω (v. l. φρονούντος...ἀνδρός: Bentley, φέρω).

730 ἔργον. Haemon has asked that

his  $\epsilon\rho\gamma\alpha$  may be considered. Creon asks scornfully, 'Do you consider it an  $\epsilon\rho\gamma\omicron\nu$ —something which you can urge in your favour—to be the champion of a rebel?'  $\epsilon\rho\gamma\omicron\nu$  would not have been thus used alone, but for the desire to give τάργα a derisive echo. The Attic associations of the word help, however, to explain this use. Thus  $\epsilon\rho\gamma\omicron\nu$  meant (a) a thing worth doing, as Ar. *Lys.* 424 οὐδὲν  $\epsilon\rho\gamma\omicron\nu$  ἐστάναι, it is no use... (cp. *Al.* 852); so οὐδὲν προῦργον ἐστὶ, non operae pretium est: or (b), one's allotted task, as Ar. *Av.* 862,  $\iota\epsilon\rho\epsilon\upsilon$ , σὸν  $\epsilon\rho\gamma\omicron\nu$ , θῦε. So here, without meaning so much as 'achievement' (*El.* 689), it could mean, 'useful act,' 'worthy task.'—τοὺς ἀκοσμοῦντας: so *Ph.* 387: cp. above 660, 677.—σέβειν, as 511.

731 οὐδ', not even: *O. C.* 1429 (n.) οὐδ' ἀγγελοῦμεν φλαῦρα. So far am I from showing honour to evil-doers, that I would not even wish others to do so. Without directly denying that Antigone can be described as ἀκοσμοῦσα, he denies that she is κακή. This involves the whole question between the divine and the human law.

732 τοιᾶδε...νόσω, that of being κακή. Others understand, τῷ εἰς τοὺς κακοὺς εὐσεβεῖν. But the sense of the dialogue runs thus:—'C. Do you approve of honour-

CR. Men of my age—are we indeed to be schooled, then, by men of his?

HAE. In nothing that is not right; but if I am young, thou shouldest look to my merits, not to my years.

CR. Is it a merit to honour the unruly?

HAE. I could wish no one to show respect for evil-doers.

CR. Then is not she tainted with that malady?

HAE. Our Theban folk, with one voice, denies it.

CR. Shall Thebes prescribe to me how I must rule?

HAE. See, there thou hast spoken like a youth indeed.

CR. Am I to rule this land by other judgment than mine own?

HAE. That is no city, which belongs to one man.

τοῦργον Hilberg. 781 οὐδ' ἄν] οὐ τὰν Schneidewin. 784 ἀμέ] ἄμε L. 785 τόδ'] In L. an early hand has changed ο to α. 786 ἄλλωι γὰρ ἢ (sic) μοι χρη γέ L. So (with χρη) most of the later mss. Dobree's conject., ἄλλω γὰρ ἢ 'μοι χρη με, has been generally received.—Campb. cites ἄλλον γὰρ ἢ με from M<sup>4</sup>, = cod. C. 24 sup. in the Ambrosian Library at Milan, a 15th cent. MS. 787 ἀνδρός ἐσθ'] ἀνδρὸς ἐσθ' L.

ing law-breakers?—H. I should not dream of honouring wrong-doers.—C. Is not she, then, a wrong-doer? Doubtless, Creon could also say,—‘Does not she, then, honour wrong-doers (Polynices)?’ Here, however, his point is that *she* is a rebel,—not, that her brother was a traitor.—For the fig. use of νόσος, cp. 1052, and n. on 653.—ἐπιδηπται, attacked, as by a disease: so the act., Thuc. 2. 51 (ἡ νόσος) δις... τὸν αὐτὸν... οὐκ ἐπελάμβανε. (Distinguish the sense of ἐπιδηπτος in 406.)

788 Θήβης, possessive gen., not gen. with δμόπολις, which = ‘of the same city’: the sense is, ‘the united folk of Thebes,’ = the whole city, πάνδημος πόλις (7). Cp. 693. The epic πόλις is used both in lyr. and in dial. by Aesch. and Eur., but in neither by Soph.

784 ἡμῖν, plur. (instead of ἐμοί), combined with the sing. ἐμέ: cp. 1194: *Αἰ.* 1400 εἰ δὲ μή 'στι σοὶ φίλον | πρᾶσσειν τάδ' ἡμᾶς, εἰμ', ἐπαινέσας τὸ σόν: *Ph.* 1394 εἰ σέ γ' ἐν λόγοις | πείσειν δυνησόμεσθα μηδὲν ὦν λέγω (and *ib.* 1219 ff.): *Eur.* *H. F.* 858 ἦλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι: *Ion* 391 κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.

785 αἱ ἄγαν νέος—despite the difference between your age and mine (726).

786 Dobree's με for γε is clearly right; γε would throw a false emphasis on χρη ('Now, *ought* I to rule...?'): the sense requires the stress to fall on ἄλλω ἢ 'μοί.

This dat. ‘of interest’ does not mean, ‘for my own advantage’ (or gain), but, ‘to my own satisfaction,’ i.e. ‘according to my own views.’ Haemon has made light of Creon’s protest against dictation from Thebes. Creon rejoins, ‘What, am I to rule Thebes in dependence on any other judgment than my own?’ In *Eur. Suppl.* 410 Creon’s herald says, πόλις γὰρ ἥς ἐγὼ πάρεμ' ἄπο | ἐνὸς πρὸς ἀνδρός, οὐκ ὀχλῶ, κρατύνεται.—For ἐμοί instead of ἐμαυτῶ, cp. *Plat. Gorg.* 474 B ἐγὼ γὰρ δὴ οἶμαι καὶ ἐμέ καὶ σέ... ἡγείσθαι.—Though χρη γέ is untenable, the dat. is no argument against it: χρη could be absolute, the dat. being still a dat. of interest. There is no certain Attic instance of χρη with dat. In *Eur. Ion* 1317 τοῖσι δ' ἐνδίκους | λερά καθίζειν, ὅστις ἡδικεῖτ', ἐχρήν, Dobree’s τοὺς δέ γ' ἐνδίκους is needless: the sense is, ‘in the interest of the just, it was right,’ etc. In *Lys. or.* 28 § 10 τοῖς ἀρχουσι τοῖς ὑμετέροις ἐπιδείξετε πό- τερον χρη δίκαιος εἶναι, we should read δίκαιους, and just afterwards ὑφελομένους. Xen. has δέε with dat. and infin., if the text is sound in *An.* 3. 4. 35.

787 πόλις γὰρ οὐκ ἐσθ'. Cp. *Arist. Pol.* 3. 16 περὶ δὲ τῆς παμβασιλείας καλουμένης,—αὕτη δ' ἐστὶ καθ' ἣν ἀρχὴ πάντων κατὰ τὴν ἑαυτοῦ βούλησιν ὁ βασιλεὺς,—δοκεῖ δὲ τισιν οὐδὲ κατὰ φύσιν εἶναι τὸ κύριον εἶνα πάντων εἶναι τῶν πολιτῶν, ὅπου συνέ- στηκεν ἐξ ὁμοίων ἢ πόλις. For Plato, the



ΚΡ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

ΚΡ. ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

740

ΑΙ. εἴπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι.

ΚΡ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΑΙ. οὐ, γὰρ δικάιά σ' ἐξαμαρτάνονθ' ὀρώ.

ΚΡ. ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙ. οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.

745

ΚΡ. ὦ μισρὸν ἦθος καὶ γυναικὸς ὕστερον.

ΑΙ. οὐ τὰν ἔλοις ἥσσω γε τῶν αἰσχυρῶν ἐμέ.

ΚΡ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὁδε.

ΑΙ. καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

739 καλῶς· ἐρήμης· L: καλῶς γ' ἐρήμης Blaydes.

740 τῇ γυναικὶ ταῖς γυναιξὶ Tournier. 742 ὦ παγκάκιστε] ὦ παῖ κάκιστε in Plutarch's quotation (*Mor.* 483 C), and so Porson wished to read (*Adv.* 172, *Eur. Or.* 301).

743 ὀρώ] *drōi* L.

745 οὐ] Musgrave conject. εὐ. 747 οὐ κἂν L (meaning, doubtless, οὐκ ἂν, for the κ of οὐκ is oft. thus detached in L, and joined to the next word): οὐ τὰν

τυραννὶς ἐσχατὸν πόλεως νόημα, *Rep.* 544 C. Cic. *de Rep.* 3. 31 ubi tyrannus est, ibi...dicendum est nullam esse rem publicam.

738 νομίζεται with gen., as *O. C.* 38 (n.).—In a different sense (and rather with an allusion to demagogues) it is said in *Ph.* 386 πόλις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων (like ἐστὶ τοῦ λέγοντος, *O. T.* 917).

739 καλῶς ἐρήμης γ' (L) is much better than καλῶς γ' ἐρήμης (Blaydes and Nauck): Soph. often thus adds γε to the emphatic adj., as *El.* 365 οὐδ' ἂν σὺ, σώφρων γ' οὐσα: *ib.* 518 θυράων γ' οὐσαν: *Ph.* 811 οὐ μὴν σ' ἐνορκὸν γ' ἀξιώθῃσθαι.

740 Though at least one late MS. (Paris E) has συμμαχεῖν, it is needless to assume here the same mixed constr. as *Tr.* 1238 ἀνὴρ δ' ὅδ', ὡς ἔοικεν, οὐ νεμείν ἐμοὶ | φθίνοντι μοῖραν.

741 οὖν, indeed, in fact: cp. 489.—προκήδομαι: cp. on προσκοπεῖν, 688.

742 ὦ παγκάκιστε: so Heracles to his son Hyllus, *Tr.* 1124. Cp. *O. C.* 743 πλείστον...κάκιστος.—διὰ δίκης ἰὼν πατρί, engaging in controversy with him, bandying arguments with him. *Thuc.* 6. 60 ἀρηθέντι διὰ δίκης ἐλθεῖν, to deny the charge, and stand a trial. *Xen. An.* 3. 2. 8 πάλιν αὐτοῖς διὰ φίλῃς λέναι...διὰ παντὸς πολέμου αὐτοῖς λέναι. So διὰ μάχης (*Her.* 6. 9), δι' ἐχθρας (*Eur. Ph.* 479).—Cp. *Plut. Mor.* 483 C (a brother, in a

brother's defence, ought to brave the displeasure of parents): αἱ δὲ ὑπὲρ ἀδελφοῦ παρ' ἀξίαν κακῶς ἀκούοντες ἡ πάσχοντες ἀντιδικίαι καὶ δικαιολογίαι πρὸς αὐτοῖς (the parents) ἀμεμπτοὶ καὶ καλά· καὶ οὐ φοβητέον ἀκούσαι (to have said to one) τὸ Σοφόκλειον· ὦ παῖ κάκιστε (quoting this v.)...καὶ γὰρ αὐτοῖς ἡ τοιαύτη δίκη (controversy) τοῖς ἐλεγχομένοις ποιεῖ τὴν ἥτταν ἡδὴ τῆς νίκης.

744 ἀρχάς, the king's powers or prerogatives, like κράτη (60, 166, 173): cp. 177, 797. Cp. *Aesch. Ch.* 864 ἀρχὰς τε πολισσονόμους | πατέρων θ' ἐξεῖ μέγαν δόβον (Orestes). *Eur. I. A.* 343 ἐπεὶ κατέσχευς ἀρχάς (Agamemnon).

745 οὐ γὰρ σέβεις: '(that plea is void), for,' etc.: i.e. 'nay, but thou dost not...' Creon has asked, 'Do I wrong, when I reverence my royal office?' Haemon answers, 'Nay, there can be no such reverence, when you dishonour the gods.' A king rules by the divine grace. He sins against his own office when he uses his power to infringe the majesty of the gods.—τιμὰς, esp. sacrifices (as in this case the offerings to the νεῖτεροι): cp. *O. T.* 909 n.

746 ὦ μισρὸν. In Haemon's last words Creon hears an echo of Antigone's doctrine—that the θεῶν νόμιμα rank above the human king's edict (453). Hence γυναικὸς ὕστερον, 'inferior to her,' rank-

CR. Is not the city held to be the ruler's?

HAE. Thou wouldst make a good monarch of a desert.

CR. This boy, it seems, is the woman's champion.

HAE. If thou art a woman; indeed, my care is for thee.

CR. Shameless, at open feud with thy father!

HAE. Nay, I see thee offending against justice.

CR. Do I offend, when I respect mine own prerogatives?

HAE. Thou dost not respect them, when thou tramplest on  
the gods' honours.

CR. O dastard nature, yielding place to a woman!

HAE. Thou wilt never find me yield to baseness.

CR. All thy words, at least, plead for that girl.

HAE. And for thee, and for me, and for the gods below.

Elmsley. [Porson on Eur. *Med.* 863 first pointed to the misunderstood crasis of *τοι* and *δν* as a source of MS. error, giving several examples; Elmsley on *Med.* 836 f. first applied the remark to this verse.]—The Aldine, following A and some other MSS., has *οὐκ δν γ'*, and Brunck wrote *οὐκ δν γ' εἰλοῖς κρείσσω με* (for *γε*) *τῶν αἰσχυρῶν ποτέ*.—*οὐκ δν λάβοις* Nauck. 748 *ὁ γούν]* *δ γ' οὖν* L.

ing after her; so *Ai.* 1366, *Ph.* 181. Not, 'unable to resist her influence' (through love), as though it were *γυναικὸς ἥσσαν*: a meaning which *υστερος* could not have. The general sense is, however, the same, —viz., that he ranks behind a woman, who leads him.

747 'I may be inferior to a woman, but at least you will never find me yielding to base temptations.' It would have been *αἰσχυρόν* if he had allowed fear or self-interest to deter him from pleading this cause. (Cp. 509.) Cp. *Tr.* 489 *ἐρωτος... ἥσσαν*: fr. 844 *ἥσσαν... ὀργῆς*.—*οὐ τάν* is a certain correction of *οὐκ δν* (cp. *O. T.* 1445, 1469: *O. C.* 1351: *Tr.* 279: *Ai.* 456, 534, etc.). Against the weak conjecture *οὐκ δν γ'* is the repetition of *γε*: cp. on *O. C.* 387. Where *τάν* has been corrupted in our MSS., it has most often become *τ' δν*, sometimes *γ' δν* or *δ' δν*. But a change of *οὐ τάν* into *οὐκ δν* would also be easy in writing where, as in that of L, the *κ* of *οὐκ* was often attached to the next word (see cr. n.).—*γε* emphasises the whole phrase, *ἥσσω τῶν αἰσχυρῶν*, not *ἥσσω* alone: cp. 648 n.

748 *γούν*: cp. *O. C.* 24 n. To plead her cause is to be *ἥσσαν τῶν αἰσχυρῶν*.

749 *καὶ σοὶ γε*. Creon is concerned, not merely as a king whose city will be punished by the gods, but as a man who is to be saved from incurring guilt.

760—767 Objections have been made

to the traditional order of these verses, chiefly in two respects. (1) 755 *εἰ μὴ πατήρ ἦσθ'* is—it is argued—the strongest thing said by Haemon, and ought therefore to come immediately before Creon's final outburst, *ἄλγες*; (758). How could it be followed by merely so mild a phrase as *μὴ κῶτιλλέ με*?—We may reply:—Haemon says that, if Creon were not his father, he would have thought him mad. It is to this that *μὴ κῶτιλλέ με* refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 *βούλει λέγειν τι* is too mild a remark—it is said—to form the climax of provocation to Creon's anger. We may reply:—It is in substance, if not in form, such a climax, —for a father who holds that unquestioning obedience (640) is a son's first duty. It asserts Haemon's right to maintain his own views against his father's,—*διὰ δίκης λέγειν*, as Creon put it (742). The traditional order seems, therefore, to be right.

Three modes of transposition have been proposed. (1) Enger puts 756 and 757 after 749. Then *κῶτιλλέ* (756) refers to Haemon's plea that he has his father's cause, and that of religion, at heart. We lose nothing by such a transposition; but neither do we gain.

(2) Donner (in his transl., ed. 1863) simply transposed verses 755 and 757, leaving the rest as they stand. For this

- KP. ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς. 750  
 AI. ἦδ' οὖν θανέεται καὶ θανούσ' ὀλεῖ τινά.  
 KP. ἦ κάπαπειλῶν ὥδ' ἐπεξέρχει θρασύς;  
 AI. τίς δ' ἔστι ἀπειλή πρὸς κενᾶς γνώμας λέγειν;  
 KP. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.  
 AI. εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φρονεῖν. 755  
 KP. γυναικὸς ὧν δούλευμα, μὴ κώτιλλέ με.  
 AI. βούλει λέγειν τι καὶ λέγων μῆδεν κλύειν;  
 KP. ἀληθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι,  
 χαίρων ἐπὶ ψόγοισι, δεινὰσεις ἐμέ.

750 ποτ'... γαμεῖς.] ποτ'... γαμεῖς; L. 751 ἦδ' οὖν L, and lemma schol.: ἦδ' οὖν vulg.; ἦ δ' οὖν Hartung. Nauck conject. εἰ δ' οὖν. 752 ἦ κάπαπειλῶν. In L there has been an erasure at the letters *απα*, which are, however, by an early hand (the first, or S). The first hand had (I think) written ἦ καὶ ἀπειλῶν. For an analogous error cp. O. C. 172 cr. n. 755 ἦσθ'] ἦισθ' L. Cp. 726. 757 κλύειν γ, λέγειν L.—Wecklein conject. ψέγειν τι καὶ ψέγων μῆδεν

it may fairly be said that 757 comes very fitly after 754. On the other hand it seems to me that 756 does not aptly follow 757.

(3) Pallis arranges thus:—749, 756, 755, 754, 757, 750—753. Thus *κενᾶς γνώμας* (753) becomes the last sting.—The fact is that, in a stormy altercation, we do not look for a closely logical texture and a delicately graduated *crescendo*. The MS. order is (to my mind) the best; but other arrangements are possible, and would be nearly as good.

750 Creon, instead of replying to v. 749, abruptly repeats his resolve. *οὐκ ἔστιν ὡς ταύτην ἔτι ζῶσαν γαμεῖς* (fut.) *ποτέ*, it cannot be that you shall ever wed her while she yet lives; i.e. she is to die at once, and can become your bride, if ever, only *ἐν Ἀιδου* (654). Cp. 1240.—*ὡς* for the more usual *ὅπως*: so *Ph.* 196 *οὐκ ἔσθ' ὡς οὐ*.—The strange place of *ποτέ* is explained by the strong emphasis on *ταύτην* ('her, at any time, it is impossible that thou shouldst wed'). Soph. often admits bold arrangements of words (cp. O. T. 1245, 1251; O. C. 1428).

751 ἦδ' referring to *ταύτην* (cp. 296 f.). At first sight ἦ δ' is attractive; but that phrase is properly used with the imperat., and has a defiant or scornful tone (O. T. 669 ὁ δ' οὖν *ἔγω*: Ai. 961 οἱ δ' οὖν *γελῶντων*: Ar. *Ach.* 186 οἱ δ' οὖν *βοῶντων*). The quiet ἦδ' is more impressive here.—*ὀλεῖ τινά*, i.e. ἐμέ: Creon understands

him to mean *σέ*. As vv. 763 f. show, Haemon is resolved not to survive Antigone. But he has no thought of threatening his father's life: his frantic action at v. 1231 was a sudden impulse, instantly followed by remorse (1245). For the sinister *τις*, cp. Ai. 1138 *τοῦτ' εἰς ἀνίαν τοῦτος ἔρχεται τι*. Ar. *Ran.* 552 ff. *κακὸν ἤκει τι...δῶσει τις δίκην*. Thuc. 4. 68 *εἰ...μὴ πείσεται τις, αὐτοῦ τὴν μάχην ἐσσεσθαι*.

752 ἦ ἐπεξέρχει καὶ ἐπαπειλῶν ὥδε θρασύς; Dost thou go the length of e'en threatening so boldly? The participial clause defines the manner of *ἐπεξέρχει*, and so is practically equiv. to *ὥστε καὶ ἐπαπειλεῖν* etc. The *καὶ* here belongs to the partic. (distinguish the composite ἦ καὶ in question, O. T. 368). Eur. *Bacch.* 1346 *ἀλλ' ἐπεξέρχει λίαν*, (we have erred,) but thou *goest too far* (in vengeance). Cp. O. C. 438 *τὸν θυμὸν ἐκδραμόντα μοι μείζω κολαστήν*.

754 κλαίων, as O. T. 401, 1152.—*φρενώσεις*, a poet. word, used by Xen. *Mem.* 4. 1. 5 *τοὺς ἐπὶ πλοῦτιν μέγα φρονήσας...ἐφφρονεῖν λέγων*.

755 οὐκ εὖ φρονεῖν, as angrily refusing (754) to hear reason.

756 δούλευμα: cp. on 650.—*μὴ κώτιλλέ με*, 'do not seek to cajole me,'—referring to *εἰ μὴ πατὴρ ἦσθ'*, as expressive of filial respect. Creon means, 'do not pretend that you have any of the feelings with which a son ought to regard a father.'

- CR. Thou canst never marry her, on this side the grave.  
 HAE. Then she must die, and in death destroy another.  
 CR. How! doth thy boldness run to open threats?  
 HAE. What threat is it, to combat vain resolves?  
 CR. Thou shalt rue thy witless teaching of wisdom.  
 HAE. Wert thou not my father, I would have called thee unwise.  
 CR. Thou woman's slave, use not wheedling speech with me.  
 HAE. Thou wouldest speak, and then hear no reply?  
 CR. Sayest thou so? Now, by the heaven above us—be sure of it—thou shalt smart for taunting me in this opprobrious strain.

λέγειν. 758 ἀληθές;] ἀληθές; L. (The first hand wrote merely a comma: S added the dot above it.) But in *O. T.* 350 (the only other instance in Soph.) L has ἀληθεσ (though without the note of interrogation). 759 ἐπὶ Dobree conject. ἐτι: Musgrave, ἐπιψόγοις.—δεννάσεις L, the δ substituted by S for another letter (λ?). So in *Al.* 243 L has δ' ἐννάζων: and in Theognis 1211 (Bergk) one MS. has δ' ἐνναζε.

Cp. Theognis 363 εὖ κώτιλλε τὸν ἐχθρόν (cajole)· ὅταν δ' ὑποχείριος ἔλθῃ, | τίσαι νῦν, πρὸφασιν μηδεμίαν θέμενος: id. 851 Ζεὺς ἀνδρ' ἐξολέσειεν Ὀλύμπιος, δὲ τὸν ἐταῖρον | μαλθακά κωτιλλῶν ἐξαπατᾶν ἐθέλει.

757 λέγειν...κλύειν; do you wish to speak, and yet not to hear? λέγειν τι has a euphemistic tone ('to say something strong, or harsh'), like δρᾶν τι (*El.* 336), but the τι could hardly be represented in translation without exaggerating it. λέγειν καὶ ἀκοῦειν was a familiar phrase for fair discussion (Thuc. 4. 22 λέγοντες καὶ ἀκούοντες περὶ ἐκάστου ξυμβήσονται: cp. *O. C.* 189). *El.* 628 πρὸς ὀργὴν ἐκφέρει, μεθείσά μοι | λέγειν ἃ χρήζοιμι, οὐδ' ἐπιστάσαι κλύειν: id. 990 ἡ προμηθεῖα | καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος. The words imply a claim of equality, and are also full of scorn: hence Creon's outburst.—Not: 'do you wish to taunt and not to be taunted in return?'—as if κλύειν = 'to have things said to one' (*Al.* 1322 κλύοντι φλαῦρα συμβαλεῖν ἔτη κακά: *El.* 523 κακῶς δέ σε | λέγω κακῶς κλύουσα πρὸς σέθεν θαμά).

758 ἀληθές; the word which marks that Teiresias can no longer restrain his wrath against Oedipus (*O. T.* 350).—οὐτόνδ' Ὀλ., without μά: *O. T.* 660, 1088. Cp. *Al.* 1389 Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ: *O. C.* 1655.—ἴσθ' ὅτι, adverbial: cp. 276 n.

759 χαίρων, *imphune*, as *O. T.* 363, *Ph.* 1299.—ἐπὶ ψόγοις δεννάσεις, lit.,

revile me with (continual) censures: ψόγος is merely censure, fault-finding, not necessarily implying offensive speech (cp. 689). δεννάζω, to reproach or revile: *Al.* 243 κακὰ δεννάζων ῥήμαθ': [Eur.] *Rhes.* 925 (the Muse speaking of Thamyras) δὲ ἡμῶν πόλλ' ἐδέννασεν τέχνην. So Theogn. 1211 (if the verse be his, and not Anacreon's) μὴ μ' ἀφελῶς [ἀφίλως?] παλῶνσα φίλους δένναζε τοκῆας, alluding to her saying that they had been slaves. Her. 9. 107 παρὰ δὲ τοῖσι Πέρσῃσι γυναικὸς κακίῳ ἀκοῦσαι δέννος μέγιστός ἐστι. This ἐπὶ with dat. is not merely 'with,' but implies a continuing strain of utterance: *El.* 108 ἐπὶ κωκυτῷ τῶνδε πατρῶν | πρὸ θυρῶν ἡχῶ πᾶσι προφωνεῖν: Eur. *Tro.* 315 ἐπὶ δάκρυσι καὶ | γόοις τὸν θανόντα πατέρα... καταστένονσ' ἔχεις (thou art ever lamenting).—Others explain ἐπὶ as (a) 'in addition to,' which implies too sharp a contrast with δεννάσεις, esp. without καί: (b) 'with a view to,' i.e. 'in order to blame me.' Cp. Eur. *Ph.* 1555 οὐκ ἐπ' ἀνείδεον οὐδ' ἐπὶ χάρμασιν | ἀλλ' ὀδύναισι λέγω ('not for insult or spiteful joy, but in pain'). Here, however, that sense would be weak.—For Dobree's ἐτι, cp. Ar. *Plut.* 64 οὔτοι μὰ τὴν Δήμητρα χαίρήσεις ἐτι. It is plausible, and may be right. But I prefer ἐπὶ ψόγοις, because (in the sense explained above) it is so fitting when an impatient man breaks off a dialogue which has irritated him throughout.

- ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα 760  
παρόντι θνήσκει πλησία τῷ νυμφίῳ.  
AI. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,  
οὐθ' ἥδ' ὀλείται πλησία, σύ τ' οὐδαμὰ  
τοῦμὸν προσόψει κρατ' ἐν ὀφθαλμοῖς ὀρών,  
ὥς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών. 765  
XO. ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς.  
νοὺς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.  
KP. δράτῳ, φρονεῖτω μεῖζον ἢ κατ' ἀνδρ' ἰών.  
τῷ δ' οὖν κόρα τῷδ' οὐκ ἀπαλλάξει μόρου.  
XO. ἄμφω γὰρ αὐτὼ καὶ κατακτεῖναι νοεῖς; 770  
KP. οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.  
XO. μόρφω δὲ ποίῳ καὶ σφε βουλευεῖ κτανεῖν;  
KP. ἄγων ἔρημος ἐνθ' ἂν ἦ βροτῶν στίβος  
κρύψῳ πετρῶδει ζῶσαν ἐν κατώρυχι,

760 ἄγαγε L, ἄγετε r: ἄγ', ἄγε Wecklein. 761 θνήσκει L. 762 οὐδαμὰ] οὐδαμῶν L. Most of the later mss. have οὐδαμᾶ, but Dresden a οὐδαμᾶ, and Vat. οὐδαμοῦ. 765 μαίνῃ] In L the first hand wrote μαίνῃς: another early hand, deleting σ, wrote ε over α and εἰς over ηι, thus indicating μαίνῃ and μένεις (or μενεῖς) as alternative readings. The later mss. have μαίνῃ, μένεις, μενεῖς, μένῃς, or μένῃ. The Schol. knew both μένῃς (which he explains first) and μαίνῃ.—ξυνών. L has σ above ξ from first hand. 766 ἀνὴρ L, ἀνὴρ r. 767 βαρύς made

760 ε. ἄγετε. The plur. is addressed to the two πρόσπολοι who had ushered the sisters into the house (578, κομίζετ' εἰσω, δμῶες). So at 491 the plur. is used, καλεῖτ'. And, in general, such orders are usu. given in the plur., or by τις with 3rd pers. (as O. T. 1069). Cp. 931 τοῖσιν ἄγουσιν. This is against Wecklein's ἄγ', ἄγε. The objection to L's ἄγαγε is not only the sing. number, but also the fact that the 2nd aor. imperat. act. (and midd.) of ἄγω does not seem to have been used in Attic.—τὸ μῖσος: Ph. 991 ὦ μῖσος (Odysseus): so μίσσημα, στύγος, στύγημα.—κατ' ὄμματ': Xen. Hier. 1. 14 οὐδεῖς... ἐθέλει τυράνῳ κατ' ὀφθαλμοῖς κατηγορεῖν ('to his face').—παρόντι...πλησία. The accumulation of words for 'presence' marks his vehement anger: cp. Haemon's pleonasm in 764, and O. T. 430.

762 ε. ἔμοιγε is placed as if it were to be common to both the clauses (οὔτε... τε), but the constr. changes: cp. El. 913 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ νοῦς φιλεῖ | τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν.—For οὔτε followed by τε cp. O. C. 1397 (n.).

—οὐδαμᾶ, neut. plur. adv.: this form is required by metre in 830, as οὐδαμᾶ (Doric) in 874: L always gives οὐδαμᾶ: see on O. C. 1104.—ἐν ὀφθαλμοῖς, *with* them (the instrumental ἐν, 962, 1003, 1201): an epic phrase, Il. 1. 587 ἐν ὀφθαλμοῖσιν ἰδωμαι, etc.: so oft. ἐν ὀφθαλμοῖσιν (Tr. 241).

765 ὡς: cp. 643.—τοῖς θέλουσι, i.e. any who can endure it. Cp. the words of Teiresias, 1087.—Haemon now finally quits the scene. The deuteragonist is thus set free for the parts of the Ἄγγελος and the Ἐξάγγελος.

766 ε. ἐξ ὀργῆς ταχύς, in haste caused by wrath: cp. Il. 7. 1111 μῆδ' ἐθέλ' ἐξ ἐριδος σεῦ ἀμείμονι φωνὴ μάχεσθαι, out of mere rivalry.—βαρύς, resentful: cp. O. T. 673 βαρὺς δ', ὅταν | θυμοῦ περάσῃς; so as epith. of μήνις (O. C. 1328) and ὀργῇ (Ph. 368). The sense of βαρὺ in 1251 is different.

768 μεῖζον ἢ κατ' ἀνδρα is said in answer to their hint of fear:—let his passion touch the human limit, aye, or overpass it. O. C. 598 τί γὰρ τὸ μεῖζον ἢ κατ' ἀνθρώπον νοσεῖς; For ἀνὴρ=ἀνθρώπος, ib. 567.—ἰών: Ph. 351 εἰ τὰπὶ Τροίᾳ πέραμ'

Bring forth that hated thing, that she may die forthwith in his presence—before his eyes—at her bridegroom's side!

HAE. No, not at my side—never think it—shall she perish; nor shalt thou ever set eyes more upon my face:—rave, then, with such friends as can endure thee. [*Exit* HAEMON.]

CH. The man is gone, O King, in angry haste; a youthful mind, when stung, is fierce.

CR. Let him do, or dream, more than man—good speed to him!—But he shall not save these two girls from their doom.

CH. Dost thou indeed purpose to slay both?

CR. Not her whose hands are pure: thou sayest well.

CH. And by what doom mean'st thou to slay the other?

CR. I will take her where the path is loneliest, and hide her, living, in a rocky vault,

from *βραχὺς* in L. 769 *τάδ' (sic) . . τάδ' L: τῷ δ' . . τῷδ' Dindorf. —μύρον L: μύρων Vat., V<sup>4</sup>. 770 αὐτὰ L: αὐτῷ Dindorf. —κατακτανῆναι (not κατακτῆναι) L: κατακτεῖναι γ. 771 τῇδε (from τῇδε) L, with γ above δ either from the first hand (so Duebner) or from an early corrector. The same hand has written α above λέγεις. Perh. εἰ γὰρ ἂν λέγοις was a v. l. 772 ἀγων . . στίβος] Semitelos conject. ἀγκῶν . . στίβου. —ἐνθ' ἂν made from ἐνθα ἂν in L. 774 πετρώδῃ L with α above η from the first hand.*

αἰρήσοιμ' ὧν: . *Ai.* 304 ὅσῃν κατ' αὐτῶν ὕβριν ἐκτίσαι' ὧν. So here it scornfully suggests some daring enterprise.

769 *z*. For δ' οὖν cp. 688, 722. —τῷ . . τῷδε: cp. 561 (τῷ), *O. T.* 1472 (τοῖν), *O. C.* 1600 (τῷ), *El.* 977 (τῷδε τῷ)—all fem.—Attic inscriptions of c. 450—320 B.C. present numerous instances of fem. dual τῷ, τοῖν, τούτων, οὖν, but no instance of fem. dual τὰ, ταῖν, ταύτων, or αὖν. (Meisterhans p. 50.) Hitherto the gen. and dat. ταῖν, ταῖνδε, ταύτων have been retained even by those edd. who give τῷ, τῷδε, etc. (cp. *O. T.* 1462, 1504: *O. C.* 445, 859, 1149, 1290, etc.). But, so far as epigraphic evidence goes, the distinction is arbitrary.—καί with the whole phrase κατακτ. vocēs rather than with κατακτ. alone (for no minor penalty is in view): cp. 726.

771 θιγοῦσαν: cp. 546.—γὰρ οὖν: cp. 489, 741.

772 καί with βουλευέαι; (her doom having been fixed,) by what fate do you purpose to slay her? For καί thus following the interrog., cp. 1314. *Aesch. Ag.* 278 ποίου χρόνου δὲ καὶ πεπρόθηται πόλις; *Eur. Hec.* 515 πῶς καὶ νῦν ἐξεπράξατ'; —σφε=αὐτῇν, *Antigone*: cp. 44 n.

773 ἐνθα=ἐκεῖσε ἐνθα, as *O. T.* 796: so *O. C.* 188 ἀγε...με... | ἐν' ἂν etc. Cp. *Ph.* 486 μή μ' ἀφῆς | ἐρημον οὕτω χωρὶς ἀνθρώπων στίβου.

774 πετρώδει... ἐν κατῶρυχι, 'in a rocky cavern'; schol., ἐν ὑπογείῳ σπηλαίῳ. Verse 773 shows that Creon is not yet thinking of any particular spot. And κατῶρυξ shows that he is not thinking of some merely natural grotto or cavern. This word, usu. an adj., here a subst., means a cavern, or chamber, excavated by man's hand: cp. *Eur. Hec.* 1002 χρόνῳ παλαιῷ Πριαμίδων κατῶρυγες. So the place is described by κατασκαφῆς (891). The κατῶρυξ actually used was near the furthest and highest part of the plain, where Polyneices lay (1197). What, then, was the poet's conception? He seems to suppose the existence of tombs artificially constructed in the rocky πάγου (411) which bordered on the Theban plain. In one of these tombs—chosen for the remoteness of its situation (773)—*Antigone* is to be immured. The general type of sepulchral chamber supposed here can be illustrated from actual remains which have been discovered in Greece: see below on vv. 1216 ff.

φορβῆς τοσούτον ὥς ἄγος μόνον προθείς,  
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλιν.  
κάκει' τὸν Ἄιδην, δὲ μόνον σέβει θεῶν,  
αἰτουμένην| που τεύξεται τὸ μὴ θανεῖν,  
ἢ γινώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι  
πόνος περισσᾶς ἐστὶ τὰν Ἄιδου σέβειν.

στρ. ΧΟ. Ἔρωσ ἀνίκατε μάχαν. Ἔρωσ, ὃς ἐν κτήμασι πίπῃ  
2 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐγγυχεύεις,

775 ὥς ἄγος μόνον] Blaydes conject. δσον ἄγος φεύγειν, and many edd. have αδσον, while retaining μόνον. (Hartung, ὥς ἄγος φεύγειν.) Dindorf proposed: (1) for ἄγος: (2) ὥς ἄγος φεύγειν μόνον | προθείς, ὅπως μίασμ' ὑπεκφύγῃ πόλιν: (3) ὡ φεύγειν προθείς, deleting v. 776. Wecklein (*Arts Soph. em.* p. 27) suggested τρέπ μόνον. 776 ὑπεκφυγῇ L: ὑπεκφύγοι γ. 778 που] τοῦ L. 779 γοῦν] γ'

775 ὥς ἄγος μόνον, sc. εἶναι, so much as to be barely an expiation; only just enough to avoid the μίασμα. The conjectural change of ὥς into δσον (adopted by several edd.) would be necessary if the indic. ἐστὶ had to be supplied, since we could not say τοσούτον ὥς (instead of δσον) ἄγος ἐστὶ. That change is unnecessary, because it is the inf. εἶναι that is understood. Cp. Xen. *An.* 7. 3 § 22 δσον μόνον γεύσασθαι, and see n. on *O. C.* 790 for other instances where the inf. is expressed. The inf. is understood, as here, in Xen. *An.* 7. 8 § 19 ἔχοντες πρόβατα δσον θύματα (sc. εἶναι): so *ib.* 7. 3 § 20 ἔχων...δσον ἐφόδιον.—ἄγος was used by Soph. in his lost *Phaëdra* to denote ἄγνισμα θυσίας (Hesych. i. 63), i.e. 'an expiatory sacrifice' (cp. Aesch. *Eum.* 325 ἄγνισμα φόνου). In Aesch. *Cho.* 154 also ἄγος has been taken as 'expiation,' but there it seems rather to be 'pollution.' Cp. the schol. here: ἔθος παλαιόν, ὥστε τὸν βουλόμενον καθειργνύναι τινα ἀφοσιοῦσθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπερβόουν καθαρίσιν τὸ τοιοῦτο, ἵνα μὴ δοκῶσι λιμῶ ἀναιρεῖν τοῦτο γὰρ ἀσεβές.—Curtius, *Etym.* 5th ed., § 118, would write ἄγος here. He distinguishes two roots. (1) ἀγ-, ἄγος, 'guilt,' ἐναγής, 'accursed'; Sanskr. āg-as, 'vexation,' etc. (2) ἀγ-, ἄγος, 'consecration, sacrifice,' ἄγιος, etc.: Sanskr. jag. On the other hand the analogy of *piaculum* suggests that ἄγος might combine the sense of 'expiation' with that of 'pollution.'

Creon's edict had announced that the

transgressor would be publicly stoned to death (36). It is to this that the allusion of the Chorus alludes. Creon had already said that Antigone's doom was to be κάκιστος (489). But at least, he feels that he cannot inflict a death on the maiden, his kinswoman. She shall die, not by stoning, but by starvation. The choice is not proposed by cruelty, but simply by the desire to avoid physical violence.

The danger of a μίασμα—to be avoided by a dole of food—has no relation to special circumstances,—Antigone's birth, and the nature of her offence,—the ancient belief, that danger came whenever a person was put to death by starvation. Two notions were pre-blended; (a) that, if a little food was given, the death was nature's work, not τὸ θεῖον; (b) that the νεύρετοι claimed an independence for the usual ἐναγίσματα. So the Creon put Philoctetes ashore on desolate Leuce—βάκη προθέντες βαῖα καὶ τι καὶ ἐπιφέλημα σμικρὸν (*Ph.* 274). So when a Vestal was to be buried alive, a small vault in the Campus Sceleratus furnished with a couch, a burning lamp, and a small table, on which the dole was placed,—bread, olives, milk, and a water (Plut. *Nim.* 10).

776 πᾶσ': cp. on 178. The sense is 'in order that the whole city may not be defiled' (as it otherwise would be): ὑπεκφύγῃ=μὴ μανθῇ.

777 δὲ μόνον σέβει. Polyneices come to destroy the shrines of the

with so much food set forth as piety prescribes, that the city may avoid a public stain. And there, praying to Hades, the only god whom she worships, perchance she will obtain release from death; or else will learn, at last, though late, that it is lost labour to revere the dead. [*Exit* CREON.]

CH. Love, unconquered in the fight, Love, who makest havoc Strophe.  
of wealth, who keepest thy vigil on the soft cheek of a maiden;

780 This v. was accidentally omitted from the text of L, and added in the margin by the first hand. 782 δς ι, δστ' L.—κτῆμασι] For the conjectures, see Appendix.

ἐγγεγείς (199). By honouring him, and Hades (519), she has dishonoured those other gods.

778 τὸ μὴ θανεῖν in acc. with τεύχεται: cp. Aesch. *Ch.* 711 τυγχάνειν τὰ πρόσφορα: *O. C.* 1106 (n.): fr. 824 καὶ τὰ καὶ τὰ τυγχάνων. This comparatively rare constr. has here been influenced by αἰτουμένη: though it is unnecessary to refer the acc. to the partic. only, or to understand, 'will successfully ask.' See, however, *Her.* 5. 23 τὴν παρὰ Δαρείου αἰτήσας ἐτυχε...δωρεήν: 9. 109 πάντα γὰρ τεύχεσθαι αἰτήσασαν: where, in both instances, the acc. depends on the partic. only.—We could not well take τὸ μὴ θανεῖν here as=ὥστε μὴ θανεῖν (like κωλύω τὸ μὴ ποιεῖν τι).

779 ε. ἀλλὰ τηνικαῦτα: cp. 552.—τάν, instead of τοὺς ἐν, *Λιδου*: 659.

781—800 Third stasimon. Strophe 781—790=antistr. 791—800.

After Creon's and Haemon's speeches, the comment of the Chorus was in a neutral tone (724). When Haemon departed in anger, they spoke words implying that allowance must be made for the heat of youth (767). This beautiful ode is in a kindred strain. If Haemon has sinned against great θεσμοί—loyalty to country and to father—at least he is under the influence of a god whom none can withstand.

The pathos of the maiden's fate is heightened by this plea for her lover. When she is led in by the guards, on her way to death, the Chorus avow that pity works with them even as love with Haemon (801—805). A perfect preparation is thus made for the lyric dialogue between the Chorus and Antigone (806—882).

781 ἀνίκατε μάχαν: *Tr.* 441 Ἐρωτι μὲν νυν δστις ἀνταγίσταται, | πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ. *Eur.* fr. 433 Ἐρωτα, πάντων δυσμαχώτατον θεόν. *Plat.*

*Symph.* 196 D καὶ μὴν εἰς γε ἀνδράων Ἐρωτι οὐδὲ Ἀρης ἀνθίσταται: οὐ γὰρ ἔχει Ἐρωτα Ἀρης, ἀλλ' Ἐρως Ἀρη.

782 ἐν κτῆμασι πίπτεις, who *fallst* upon men's possessions; who makest havoc of their wealth and fortunes. Cp. *Od.* 24. 526 ἐν δ' ἔπεσον προμάχοις, 'they fell on the fore-fighters': so ἐμπύπτειν is oft. said of the attacks of disease or passion. Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolē, the daughter of its king, Eurytus: ὡς ταύτης πόθῳ | πόλις δαμνέη πᾶσα, κοῦχ ἡ Λυδία | πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανεῖς. The same thought is finely expressed by Eur., in a choral ode to Ἐρως, which this passage has certainly helped to inspire (*Hipp.* 525 ff.): Ἐρωτα δέ, τὸν τύραννον ἀνδρῶν, | ...οὐ σεβίζομεν, | πέρθοντα καὶ διὰ πάσας | ἰόντα συμφορὰς | θνατοῖς, δταν ἔλθῃ. Troy was sacked for the sake of Helen,—ἐλέναυς, ἑλάνδρος, ἐλέπτολις. Medea betrayed her father's treasure to Jason (cp. *Eur. Med.* 480). The *resistless power* of Love is the central thought of this ode. All that men prize most becomes his prey.—See Appendix.

783 ε. ἐν μαλακαῖς παρειαῖς. Ion of Chios (*ap. Athen.* 603 E) describes Soph. as saying, ὡς καλῶς Φρόνιχος (the tragic poet, *flor.* c. 490) ἐποίησεν εἶπας: λάμπει δ' ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος. *Plut. Mor.* 760 D σκόπει τολύν...τοῖς ἀρητοῖς ἐργοῖς ὅσον Ἐρως περλέστω, οὐκ ἀργὸς ὢν, ὡς Εὐρυπίδης ἔλεγεν, οὐδὲ ἀστράτευτος, οὐδ' ἐν μαλακαῖσιν [ἐν νυχεύων παρειαῖς νεανίδων.—ἐν νυχεύειν, keepest thy vigil: perh. here an image suggested by a soldier's night-watch (like Horace's *pulcris excubat in genis*, sc. Cupido, C.



3 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς· 785  
 4 καί σ' οὐτ' ἀθανάτων φύξιμος οὐδείς  
 5 οὐθ' ἀμερίων \* σέ γ' ἀνθρώπων, ὃ δ' ἔχων μέμνηεν. 790

ἀντ. ✓ αὐτ. αὐτ.  
 2 σὺν καὶ δικαίων ἀδίκους φρένας παρασπᾶς ἐπὶ λῶβα·  
 2 σὺν καὶ τῷδε νεῖκος ἀνδρῶν ξύναμιον ἔχεις ταραξᾶς·  
 8 νικᾷ δ' ἐναργῆς βλεφάρων ἱμέρος εὐλέκτρον 795  
 14 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

785—790 L divides the vv. thus: φοιτᾷς δ— | τ' ἀγρονόμοις— | καί σ'...ἀνθρώπων...μέμνηεν. 786 τ' ἀγρονόμοις] The first hand in L seems to have written πατρονόμοις. 789 ἐπ' ἀνθρώπων L. So most of the later MSS., but Campb. cites ἀπ' from Vat. (14th cent.). Nauck conject. σέ γ' ἀνθρώπων: so also Blaydes (ed. 1859). 790 ὃ δ'] δδ' L. 795 νικᾷ δ'...εὐλέκτρον. Two vv. in L, the second

4. 13. 8); cp. Xen. *An.* 6. 4. 27 ἐν δὲ τοῖς ὄπλοις ἐνυκτέρευον, and so νυκτοφυλακεῖν. Shakspr. *Rom.* 5. 3. 94 'beauty's ensign yet Is crimson in thy lips and in thy cheeks.' Gray, *Progress of Poesy* 1. 3. 16 'O'er her warm cheek and rising bosom move The bloom of young desire and purple light of love.'

785 εἰ ὑπερπόντιος: cp. 1301: so ἐκτόπιος (*O. T.* 1340), θαλάσσιος (*ib.* 1411), θυραῖος (*El.* 313), παρακτίος (*Eur. I. T.* 1424), etc. So *Eur. fr.* 434 ('Ἔρως) κάπτι πόντον ἔρχεται. *Plut. Mor.* 760 D quotes an unknown poet, on 'Ἔρως:—πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρος | περᾶν ἔτοιμος. *Lucr.* 1. 18 (Venus moves) *per maria ac montes fluviosque rapaces Frondiferasque domos avium camposque virentes.*—ἐν τ' ἀγρ. αὐλαῖς. ἀγρονόμοι αὐλαί = dwellings in ἀγρὸς νεμόμενος, pastoral wilds: cp. 349 ἀγραύλου: *O. T.* 1103 πλάκες ἀγρόνομοι, upland pastures. *El.* 181 ἀκτὴ βοῖνόμοις, a shore on which oxen are pastured (*cp. O. T.* 26).—Some take the sense to be, 'Love conquers not man only, but fishes and wild beasts'; cp. *fr.* 856. 9 (Κύπρις) εἰσέρχεται μὲν ἰχθύων πλωτῷ γένει, | ἔνεστι δ' ἐν χέρσου τετρασκελεῖ γονῇ. (How could ὑπερπόντιος imply a visit to the fish?) Others find a reference to Paris carrying Helen over the Aegean, Aphrodite visiting Anchises in the pastures of Ida, etc. Rather the poet is merely saying, quite generally, how boundless is the range of Love.

787 εἰ οὐτ' ἀθανάτων: *Tr.* 443 (of Love) οὐτος γὰρ ἀρχεῖ καὶ θεῶν ὅπως θέλει: *fr.* 856. 13 (Κύπρις) τίς οὐ παλαιός ἐς τρίς ἐκβάλλει θεῶν; *Eur. fr.* 434 'Ἔρως γὰρ

ἀνδρας οὐ μόνους ἐπέρχεται, | οὐδ' αὖ γυναῖκας, ἀλλὰ καὶ θεῶν ἀνω | ψυχὰς χαράσσει.—σέ...φύξιμος ἐστίν, = σέ δύναται φεῖγειν. *cp. Aesch. P. V.* 904 ὁ πόλεμος ἀπορα πόριμος: *Ag.* 1090 (στέγην) πολλὰ ξυλίστορα | ...κακά: *Xen. Cyr.* 3. 3. 9 ἐπιστήμονες δ' ἦσαν τὰ προσήκοντα: *Isae. or.* 5 § 26 ἔξαρκος εἰσι τὰ ὡμολογημένα: [*Plat.*] *Alcib. II.* 141 D οἶμαι δέ σε οὐκ ἀνέχοον εἶναι ἐνὰ γε...γεγεννημένα. Similarly with a subst., *Plat. Acol.* 18 B τὰ μετέωρα φροντιστής.

789 εἰ σέ γ': for γε with the repeated σε, *cp. O. T.* 1101, *Ph.* 1116.—The MS. ἐπ' could mean only, 'in the case of' (and so, 'among'): a use which is not adequately supported by *Aristeid. Pan.* 1. 96 μόνῃ τῇ πόλει ἐπὶ τῶν Ἑλληνικῶν, where he means, 'in the case of' (i.e., 'so far as they are concerned'). Nor could ἐπ' be an adverb ('moreover', *O. T.* 181), as some take it.—ὃ δ' ἔχων: *Plat. Phaedr.* 239 C ἀνὴρ ἔχων ἔρωτα.

791 εἰ ἀδίκους proleptic: cp. on 475: *Tr.* 106 εὐνάζειν ἀδακρύων βλεφάρων πόντον (so that they shall not weep).—παρασπᾶς (*cp.* 298), a metaphor from a driver jerking his horses aside out of their course: *El.* 732 (the charioteer) ἔξω παρσπᾶ (*sc.* τοὺς ἵππους), pulls them aside, out of the crowd of chariots. The word is fig. again in *O. C.* 1185 οὐ γὰρ σε...παρασπᾶσει | γνώμῃ, pluck thee from thy resolve.

794 ξύναμιον, not ξυναίμιον, since νεῖκος-ἀνδρῶν forms one notion: *cp.* 862: *El.* 1390 τοῦμὲν φρενῶν ὄνειρον: *Ph.* 952 σχῆμα πέτρας διπύλον: *Aesch. Eum.* 325 ματρώων ἀγνισμα...φόνου.—ἔχεις with aor.

thou roamest over the sea, and among the homes of dwellers in the wilds; no immortal can escape thee, nor any among men whose life is for a day; and he to whom thou hast come is mad.

The just themselves have their minds warped by thee Anti-  
to wrong, for their ruin: 'tis thou that hast stirred up strophe.  
this present strife of kinsmen; victorious is the love-kindling light from the eyes of the fair bride; it is  
a power enthroned in sway beside the eternal

beginning with *ἡμερος*. 706 *εὐλέκτρον*] In L a letter (perh. ι) has been erased between ε and κ. 707 *ε. πάρεδρος ἐν ἀρχαῖς* MSS. In L the letters *δρ* are in an erasure, from *ργ*. The Schol. notes that some read *παρέδρος*, as Doric for *παρέδρους*. This indicates that he knew no other variant. See comment. and Appendix.

part.: cp. 22.—*ταρῆας, excitasti*. Dem. or. 18 § 153 *ἐν' εἰδῆτε ἡλίκα πράγματα ἡ μαρὰ κεφαλὴ ταραξάσα αὐτὴ δίκην οὐκ ἔδωκεν*. In this sense later prose has also *συνταράττω*.

705 *ε. ἐναργής*, 'clearly seen,' 'present to the lover's sight,' marks the vivid appeal to the senses, in contrast with the invisible and spiritual majesty of the *θεσμοί* which Love overrides. For *ἐναργής* as = 'before our eyes,' 'in bodily presence,' cp. *O. C.* 910; *Tr.* 11, 224.—*βλεφάρων-ἡμερος*, love-influence from the eyes, *εὐ-λέκτρον νόμφας*, of the fair bride. Both genitives are possessive, but *βλεφάρων* goes more closely with *ἡμερος*, denoting the latter's source. Cp. 929: *O. C.* 729 *ὀμμάτων... | φόβον... τῆς ἐμῆς ἐπεισόδου*, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In *Phaedr.* 251 B Plato describes *ἡμερος* as the desire infused into the soul by an emanation of beauty (*κάλλους ἀπορροή*) proceeding from the beloved, and received through the eyes of the lover (*διὰ τῶν ὀμμάτων*). So the soul is spoken of (*ib.* *ε*) as *ἐποχρε-τευσμένη ἡμερον*, 'having refreshed herself with the love-shower' or 'effluence of beauty.' And *ἡμερος* itself receives fanciful derivations, as *ib.* 251 C, *ἐκείθεν μέρη ἐπιόντα καὶ ρέοντα*, ἃ δὴ διὰ ταῦτα *ἡμερος* καλεῖται (*i.e.* from *λέναι μέρη* and *ρεῖν*): while in *Crat.* 419 *ε* it is explained by *ἡμερος* *ρεῖ*. The real origin of the word is prob. from *rt. is*, 'wish,' whence *ἰσμήνη*, and *ἰσμήνη*, *Desiderata*. Curt. § 617. So Soph. fr. 161 *ὀμμάτων ἀπο | λόγχα* *ἴσων*: 733 *ὀμμάτειος πόθος*: 430 (Hippodameia speaking of Pelops), *τοῖάνδ' ἐν ὄψει λίγγα θηρατῆραν | ἔρωτος, ἀστραπήν* *τιν' ὀμμάτων, ἔχει* ('such a subduing arrow of love, a lightning from the eyes':

Aesch. *Ag.* 742 *μαλθακὸν ὀμμάτων βέλος*, | *δηξιδυμον ἔρωτος ἄνθος*: *Suppl.* 1004 *ὀμματος θελεκτήριον | τῶξευμ' ἐπεμψεν, ἡμέ-ρου νικώμενος*: Eur. *Hipp.* 525 *Ἔρωτος δ' κατ' ὀμμάτων | στάσεις πόθου, εἰσάγων γλυκεῖαν | ψυχαῖς χάριν οὐς ἐπι-στρατεύσῃ* [*i.e.* 'on the eyes' of mortals: better *δ...στάζων*, or else *δς ἀπ'—*].—*εὐλέκτρον*, epithet of *Κύπρις* in *Tr.* 515. Cp. *Anthol. P.* 7. 649 *εὐλεγχέος θαλάμου* (happy nuptials).

707 *ε. πάρεδρος ἐν ἀρχαῖς*. I leave these words in the text, without marking them as corrupt, because the case against them is not decisive, while no emendation is certain. But I strongly suspect them. If sound, they mean that the love inspired by the maiden's eyes is a power 'enthroned in sway by the side of the great laws.' The great laws are those 'unwritten' moral laws which most men feel and acknowledge (cp. on 454 f.); here, especially, the law of loyalty to country, the law of obedience to parents. In Haemon's case, love has shown that it is at least of equal force with these *θεσμοί*. For *πάρεδρος*, cp. *O. C.* 1267 *Ζηνὶ σύνθα-κος θρόνων* | *Αἰδώς*: *ib.* 1382 *Δίκη ξύνεδρος Ζηνὸς ἀρχαίους νόμοις*. Pind. *O.* 8. 21 *Διὸς ξενίου πάρεδρος | ...Θέμις*. For *ἐν ἀρχαῖς*, Eur. *Andr.* 699 *σεμνοὶ δ' ἐν ἀρχαῖς ἡμενοὶ κατὰ πτόλιν*: *Or.* 897 *δς ἂν δύνηται πόλεος ἐν τ' ἀρχαῖσιν ᾗ*. Cp. also on 744.

The words answer metrically to *φύξιμος οὐδέις* (788). The first two syllables of *πάρεδρος* therefore represent a resolved long syllable. Pindar affords some instances of such resolution (see Appendix), and there is a probable example below (970 *ἀγγίπολις Ἄρης*, where see n.). But it is rare, and certainly unpleasing. As

5 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα. 799

νῦν δ' ἤδη γὰρ καὐτὸς θεσμῶν  
ἔξω φέρομαι τὰδ' ὀρών, ἴσχειν δ'  
οὐκέτι πηγὰς δύναιμι δακρύνων,  
τὸν παγκοίτην ὅθ' ὀρῶ θάλαμον  
τήνδ' Ἀντιγόνην ἀνύτουσαν. 805

στρ. α'. AN. ὀράτ' ἐμ', ὦ γὰρ πατρίας πολῖται, τὰν νεάταν ὁδὸν  
2 στείχουσιν, νεάτον δὲ φέγγος λεύσσουσιν ἀελίου,  
3 κοῦποτ' αὖθις· ἀλλά μ' ὁ παγκοίτας Ἴδιδας ζῶσαν ἄγει

799 L divides thus: θεσμῶν ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.  
παίζει] Blaydes conject. ἐμπαλεῖ: Herwerden, ἐνστάζει.

800 ἐμ-

804 παγκοίταν L:

a whole, too, the phrase *πάρεδρος ἐν ἀρχαῖς* is suspicious. A yet stronger objection is the strangeness of describing the power which is *in conflict* with the *θεσμοί* as their assessor, or peer, in sway; an expression which would seem appropriate only if that power was working in harmony with them; as when Eur. (*Med.* 843) speaks of *σοφία παρέδρους... ἐρωτας*, | *παντοίας ἀρετὰς ξυνεργούς*,—the loves that sit with wisdom, co-workers of all excellence,—those aspirations of the soul which assist intellectual effort.

The best line of emendation yet suggested is that of Semitelos, who writes *ὥστε πέρα δρᾶν*. He supposes that *πέρα δρᾶν* became, first, *πάρεδρον* (ΠΕΡΑΔΡΑΝ—ΠΑΡΕΔΡΟΝ). Then, *πάρεδρον θεσμῶν* seeming obscure, a marginal gloss *ἐν ἀρχαῖς* was added. This gloss came into the text, dislodging *ὥστε*: and *πάρεδρον* became *πάρεδρος*, to agree with *ἡμερος*. The original sense, then, was: 'the *ἡμερος* prevails, so that one transgresses the great *θεσμοί*.' Cp. *El.* 1506 *ὅστις πέρα πράσσειν γε τῶν νόμων θέλει*. This suits, too, the following lines, where the Chorus says, *καὐτὸς* (i.e., like Haemon) *θεσμῶν* | *ἔξω φέρομαι*.—See Appendix.

800 *ἐμπαίζει*, 'wreaks her will' in that contest which *νικᾷ* implies. We find *ἐμπαίζω* with a dat. (1) of the object, as Her. 4. 134 *ἐμπαίζοντας ἡμῶν*, 'mocking us': (2) of the sphere, as Ar. *Th.* 975 *χοροῖσιν ἐμπαίζει*, 'sports in dances.' The *ἐν* of *ἐμπαίζει* here might also be explained as (a) in the *ἡμερος*, or the *βλέφαρα*, i.e. by their agency: or (b) 'on her victim.' But the interpretation first given appears

simpler. (Cp. Vergil's absol. use of 'illudere,' G. 1. 181, *Tum variae illudant pestes*.)

801 *ε. καὐτὸς θεσμῶν ἔξω*: i.e. like Haemon, I also am moved to rebel against Creon's sentence, and to take Antigone's part.—*φέρομαι*, a proverbial image from the race-course: Ar. *Ran.* 993 *μόνον ὅπως | μή σ' ὁ θυμὸς ἀρπάσας | ἐκτὸς ὁσεί τῶν ἐλαῶν*, because some olives marked the limits of the course at the end of the race-course (schol. *ad loc.*), where the chariots turned, and where the horses were most likely to swerve or bolt. Plat. *Crat.* 414 B οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἐκτὸς δρόμου φερόμενον, ἐπειδὴν λείου ἐπιλάβωμαι (when I get on smooth ground). Aesch. *P. V.* 883 *ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ*. Eur. *Bacch.* 853 *ἔξω δ' ἐλαύνων τοῦ φρονεῖν*.—*ἴσχειν δ'*: cp. 817 *ἔχουσ'*: 820 *λαχοῦσ'*, by the rule of continuity (*συνάφεια*) in anapaestic systems. In lyrics such elision is rarer (see on 350).

808 *πηγὰς*, not, the sources or springs, but the streams, of tears: so *Tr.* 852 *ἔρρωγεν παγὰ δακρύνων*, and oft.: cp. *O. C.* 479, where *πηγὰς*=the water gushing from the bowl. On the other hand in fr. 658 *νυκτός... πηγὰς*= 'the sources of night' (the west).

804 *ε. παγκοίτην*. The question between Doric and Attic forms in tragic anapaests cannot be decided by a rigid rule. It depends on the presence or absence of a lyric character. Thus in 110 f. the Doricisms are justified by the purely lyric stamp of the anapaests. Here, Attic forms are preferable. The lyric strains

laws; for there the goddess Aphrodite is working her unconquerable will.

But now at this sight I also am carried beyond the bounds of loyalty, and can no more keep back the streaming tears, when I see Antigone thus passing to the bridal chamber where all are laid to rest.

AN. See me, citizens of my fatherland, setting forth on my last way, looking my last on the sunlight that is for me no more; no, Hades who gives sleep to all leads me living

Komme  
1st  
strophe.

παγκοίτην Wolff. 809 λεύσουσαν L. 810—816 L divides the vv. thus: κοδ-  
ποτ—| Αἶδας—| τὰν—| ἔγκληρον—| πῶ μέ—| ὕμνησεν... νυμφεύσω. 810 παγ-  
κοίτας] πάγκουος Blaydes. 811 Αἶδας] ἀΐδας L.

of Antigone are brought into finer relief by the different tone of the choral anapaests. Cp. 822, and see Appendix on 110.—Cp. *O. C.* 1578 (Death) τὸν αἰέ-  
νυπνον. The word θάλαμον here has ref. to its special sense, 'bridal-chamber': cp. 891 νυμφεῖον, 1207 παστάδα. So oft. in epitaphs on the unmarried; *Anthol.* P. 7. 489 (by Sappho) Τιμάδος ἄδε κόνις, τὰν δὴ πρὸ γάμοιο θανοῦσαν | δέξατο Περσεφόνιας κύνειος θάλαμος. Kaibel *Epigrammata* 241 (on two young brothers) οἱ δυσσὸι συνδύμαιμοι, ἰὼ ξένε, τῷδ' ὑπὸ τύμβῳ | ἄψαυστοι τέκνων κείμεθα κου-  
ρῶδων | Ἰκέσιος κἀγὼ νεαρὰν πληρούμενος ἦβαν | Ἑρμῆπος κρυερὸν τόνδ' ἔχομεν θάλαμον.—ἀνύτουσαν with acc. of place, as *Αἰ.* 607 (ἀνύσειν), *O. C.* 1562 (ἐξανύσαι): cp. 231.

806—843 Fourth ἐπεισόδιον. Antigone has now been brought out of the house by two of Creon's servants (οἱ ἀγῶνες, 931) who are about to conduct her to her doom. She speaks of her fate to the Chorus, and they seek to comfort her,—while they intimate that she alone is to blame (853, 875). Creon enters (883); and, in obedience to his peremptory command, Antigone is presently led forth to death (943).

The structure of the κομὸς (806—882) is as follows. 1st strophe (806—816) = 1st ant. (823—833). A system of choral anapaests (817—822) comes after the strophe, and a similar system (834—838) after the antistrophe.—2nd strophe (839—852) = 2nd ant. (857—871).—3rd str. (853—856) = 3rd ant. (872—875).—An epode forms the close (876—882). See Metrical Analysis.

806 π. νεάταν... νέατον δέ. In such an epanaphora μέν regularly precedes δέ (as *O. T.* 25, 259; *O. C.* 5, 610, etc.); but there are numerous exceptions in Soph., as *O. C.* 1342 στήσω σ' ἄγων, | στήσω δ' ἑμαυτὸν: *Ph.* 633 πάντα λεκ-  
τά, πάντα δὲ | τολμητά: *Tr.* 517 τότ' ἦν χερὸς, ἦν δὲ τόξων πάταγος: *id.* 1147 κάλει τὸ πᾶν μοι σπέρμα σὼν ὁμαιμόνων, | κάλει δὲ τὴν τάλαιναν Ἀλκμήνην.—νέατον, in contrast with ἀδθις, is best taken as adv.: *Eur. Tro.* 201 νέατον τεκῶν σώματα λεύσω: cp. the adv. τελευταῖον (*O. T.* 1183), ἔσχατον (*O. C.* 1550), πανύστατον, etc.—κοῦποτ' αὔθις, sc. ὀψομένην: *Αἰ.* 857 Ἥλιον προσεννέπω | πανύστατον δὲ κοδ-  
ποτ' αὔθις ὄσπερον.—Cp. the passage in Swinburne's *Erechtheus* where the maiden Chthonia, being about to die, speaks with the Chorus of Athenian Elders:—'People, old men of my city, lordly wise and hoar of head, | I, a spouseless bride and crown-  
less, but with garlands of the dead, | From the fruitful light turn silent to my dark unchildbed.'

810 παγκοίτας = ὁ πάντας κοιμίζων. *Αἰ.* 831 καλῶ θ' ἅμα | πομπαῖον Ἑρμῆν χθόνιον εἰ με κοιμῆσαι. Blaydes conjectures πάγκουος, very plausibly. Cp. *El.* 138 τὸν γ' ἐξ' Αἶδα | παγκοίνου λίμνας. But these points may be noted. (1) Though we have had παγκοίτην so lately as in v. 804, such a repetition is no safe argument for spuriousness: see on 76. (2) The 2nd and 3rd syllables of παγκοίτας = καλ νω in 828, and πάγκουος therefore gives a more exact correspondence; but this proves nothing, since a spondee and a trochee are equally admissible. (See *Metr. Analysis.*) (3) παγκοίτας is here

4 τὰν Ἀχέροντος 812  
 5 ἀκτάν, οὐθ' ὕμεναίων ἐγκληρον, οὐτ' \*ἐπὶ νυμφειῶς  
 6 πῶ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

ἔστ. α'. XO. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ' 817  
 ἐς τόδ' ἀπέρχει κεῦθος νεκύων,  
 οὔτε φθινάσιν πληγείσα νόσοις  
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ', 820  
 ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ  
θνητῶν // Αἶδην καταβήσει.

ἀντ. α'. AN. ἤκουσα δὴ λυγροτάταν δλέσθαι τὰν Φρυγίαν ξέναν  
 2 Ταντάλου Σιπύλῃ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτενὴς | 825

814 ἐπινυμφίδιος MSS. (ἐπινυμφίδος Vat.). Dindorf conject. ἐπινύμφειος: Bergk,

a more expressive epithet than *πάγκοιμος* ('receiving all'): eyes still bright with life and youth are to suffer the *ἀτέρμονα νήγρετον* *ὄπνον*.

811 f. ἀγ...ἀκτάν, a rare poet. constr. with ἀγ, as *Ph.* 1175 *Τρωάδα γὰρ μ' ἤλπισας δξεν*: *Aesch. Pers.* 861 *νόστοι...* | *εὐ πρᾶσσοντας ἄγον οἴκους* (so Porson for *ἐς οἴκους*). *Cr. O. T.* 178 *ἀκτάν πρὸς ἐσπέρου θεοῦ*.

818 f. οὐθ' ὕμεναίων...οὐτ' ἐπινύμφειος...ὕμνος. The *ὕμεναίος* has not been sung by friends escorting bride and bridegroom to their home; nor has the *ἐπιθαλάμιος* been sung in the evening at the door of the bridal chamber. (1) For the procession-song, cp. *Il.* 18. 492 *νύμφας δ' ἐκ θαλάμων, δαῖδων ὅπο λαμπομενάων*, | *ἡγίνεον ἀνὰ ἄστν' πολλὸς δ' ὕμεναίος δρώρει*. *Ar. Pax* 1332 ff. gives a specimen, with the refrain *Ῥμήν, Ῥμέναι' ὦ*. Cp. also *An.* 1736. This was specially called the *ἀρμάτειον μέλος* (from the carriage conveying the newly-married couple), *Etym. M.* p. 145. (2) As to the *ἐπιθαλάμιος* (*ὕμνος*), or *ἐπιθαλάμιος* (*μέλος*), sung in the evening, see *Phot. Bibl.* p. 321 *καὶ τὰ ἐπιθαλάμια δὲ τοῖς ἄρτι θαλαμνομένοις ἅμα οἱ ἡῖθεοι καὶ αἱ παρθέναι ἐπὶ τῶν θαλάμων ᾄδον*. Extant specimens are *Theocritus Idyll.* 18 (for Helen and Menelaus), *Catullus Carm.* 61 and 62: for a burlesque, see *Lucian Symp.* 41. The word *ὕμεναίος*, though more specially denoting the procession-song, was a general term for a *γαμήλιον ὕμνος*, and could denote the *ἐπιθαλάμιος*, in which *Ῥμήν ὦ Ῥμέναι*

was the usual refrain (*Theocr.* 18. 58, *Catull.* 61. 4 etc.): so *Pindar P.* 3. 17 *οὐδὲ παμφώνων λαχὰν ὕμεναίων, ἄλικες* | *οἷα παρθέναι φιλέουσιν ἐταῖραι* | *ἐσπερίαις ὑποκουρίζεσθ' αἰδοῖαις*: *Apollon. Rhod.* 4. 1160 *νυμφιδίαις ὕμεναίον ἐπὶ προαλῆσιν* (threshold) *δεῖδον*.—*οὐτε...ἐγκληρον*,... *οὐτε...ὕμνησεν*: we expected *οὐτε ὕμνηθεῖσαν*: a finite verb is substituted for the second participial clause: cp. 255 f.: *O. C.* 348 *πολλὰ μὲν...ἀλωμένην*, | *πολλοῖσι δ' ἡγείται*, with n. there on 351.

*ἐπινύμφειος*, Dindorf's correction of *ἐπινυμφίδιος*, is strongly supported by these facts. (1) In *O. C.* 1088 *Soph.* certainly used *ἐπινυμφείω* instead of the usual *ἐπινυμφίω*. Cp. above, 358, *ἐναλθρεῖα*. (2) In *Aesch. Cho.* 334 *ἐπιτύμβιος* (restored with certainty by *Herm.*) had been corrupted into *ἐπινυμφίδιος*. Bergk's *ἐπὶ νυμφείως* ('for crown of nuptials') is quite possible (cp. n. on 568); but an epithet for *ὕμνος* is decidedly preferable here. Bergk relies on the schol., *λείπει θύραις ἢ κοίταις*, which suggests that the Schol. read *ἐπὶ νυμφίδιος* (or *νυμφείως*); but, if this were so, the fact would have little weight. The corruption would have been easy.—*Herm.* Schütz defends *ἐπινυμφίδιος* as metrically possible. But, though it is possible that a logaedic dactyl might replace a spondee here, the latter is at least better suited to the grave and mournful rhythm. The antistrophic verse (831) ends with *παγκλαύτοις*. So v. 816 ends with *νυμφεύσω*, and 833 with *κατενύζει*.

818 Ἀχέροντι νυμφεύσω: cp. on 654.

to Acheron's shore; who have had no portion in the chant that brings the bride, nor hath any song been mine for the crowning of bridals; whom the lord of the Dark Lake shall wed.

CH. Glorious, therefore, and with praise, thou departest to that deep place of the dead: wasting sickness hath not smitten thee; thou hast not found the wages of the sword; no, mistress of thine own fate, and still alive, thou shalt pass to Hades, as no other of mortal kind hath passed.

AN. I have heard in other days how dread a doom befell <sup>1st anti-</sup>our Phrygian guest, the daughter of Tantalus, on the Siplyian <sup>strophe</sup> heights; how, like clinging ivy,

*ἐπὶ νυμφείοις*: Semitelos, *ἐπὶ νυμφελαῖς*, with *εὐναῖς* for *ἕμνος*.  
**322** *θανάτων ἀΐδαν* L. Dindorf writes 'Αἰδῆν': others, "Αἰδην.

**319** *φθινάσι* L.

**320** *ξίφειν* (possessive gen.) *ἐπὶ χεῖρα*, 'the wages of swords,' i.e. the reward of strife with the sword,—viz. a violent death. The gen. after *ἐπὶ χεῖρα* always denotes that *for which* the reward is given, as Aesch. *P. V.* 318 *ὕψι γόρου | γλώσσης*, Ar. *Vesp.* 581 *ταύτης* (sc. *τῆς δίκης*), Plat. *Rep.* 608 c *ἀρετῆς*, [Dem.] *Epist.* p. 1484. 4 *τῶν ... πεπονημένων*. Here, *ξίφειν* can hardly be a subjective gen., 'the reward which the sword gives'; though the meaning is the same. The ironical sense of *ἐπὶ χεῖρα* occurs in Attic prose as well as verse; Antiphon or. 1 § 20 *ἡ μὲν διακονήσασα* (in the murder) *ἔχει τὰ ἐπὶ χεῖρα ὧν ἀξία ἦν* (torture and death). Cp. *El.* 1382 *τάπεινίμα | τῆς δυσσεβέας*. *ξίφειν* might be poet. plur. for sing., as in Eur. *Andr.* 812 *ἐκ τε δεξιᾶς | ξίφῃ καθαρπάξουσιν*, and *Or.* 1398 (cp. *σκήπτρα*, etc.); but it is rather an ordinary plural.

**321** *αὐτόνομος*, i.e. of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the *θεῶν νόμῳ*) above Creon's. The implied contrast is with the helpless victims of disease or of war.—The word could not mean, 'by an ordinance *peculiar to your case*,' i.e. 'by the unique doom of a living death.'—*δῆ* strengthens *μόνη*, as *Tr.* 1063.—'Αἰδῆν seems preferable to "Αἰδην in the paroemiac. Cp. on 804.—Acc. of motion, like *δόμους στείλχειν* (*O. C.* 643).

**323** *ἔ. ἤκουσα δῆ*. The Chorus has

said, 'No mortal's fate was ever like thine.' She continues: 'I have heard before now (*δῆ*) how Niobe perished,—by a doom like mine.' To which the Chorus reply that Niobe was not a mere mortal (834).—The Theban princess remembers the fate of the Theban queen. Niobe, daughter of Tantalus, married Amphion, king of Thebes. She vaunted that she had borne many children, while Leto had borne only two. Wherefore those two, Apollo and Artemis, slew all her sons and daughters,—at Thebes, as said the Theban story; but Niobe returned to her old home at Mount Sipylus, and was there turned to stone. (Ovid, *Met.* 6. 310, represents her as carried to Sipylus after the change.) *Νιόβη* was the title of lost plays by Aesch. and Soph.—*λυγροτάταν*, adverbial: cp. 305 (*δρκυος*): *Αἰ.* 966 *ἐμοὶ πικρὸς τέθνηκεν*.—*ξέναν*, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a *παῖδαν* on Niobe's marriage, and said that the Lydian *ἀρμονία* was first used at Thebes on that occasion. (Plut. *de Mus.* 15.)

**325** *Ταντάλου*, gen. of parentage: cp. 486, *Αἰ.* 172 *Διὸς Ἀπρεμῆς*: 952 *Ζηνὸς ἡ δεινὴ θεός*. Tantalus, son of Zeus, had his royal seat on Mount Sipylus, which belonged to Phrygia in the older and larger sense of that term. In Aesch. *Νιόβη* (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

*Σιπύλῳ*. Mount Sipylus is in the country once called Maeonia, and after-



the growth of stone subdued her; and the rains fail not, as men tell, from her wasting form, nor fails the snow, while beneath her weeping lids the tears bedew her bosom; and most like to hers is the fate that brings me to my rest.

(without τ'). He would, however, prefer *οἶκτι* to *δμβρω*. 830 οὐδαμὰ] οὐδαμῇ L. 831 τάκει θ' L: τέγγει θ' τ. δ' for θ' Bothe.—παγκλαύτους L: παγκλαύτοις or παγκλαύστοις τ.

presents a woman seated on a throne. (See Stark, *Niobe*, pl. 1, Leips. 1863; cp. Baumeister, *Denkm.* p. 1029). Prof. W. M. Ramsay, however, holds that this image is the 'very ancient' *ἀγαλμα* of Cybele mentioned by Paus. 3. 22. 4. In two respects it differs from the ancient accounts of the Niobe (quoted below): (a) it does not 'weep,'—for the rain-water drops from the front of the niche, clear of the figure; and (b) the likeness to a human form grows, instead of vanishing, as one approaches. (*Journ. Hellen. Studies* III. 61 ff., 1882.) This has been confirmed by another traveller, Herr Schweisthal (as reported in the *Berl. Phil. Wochenschr.*, May 28, 1887, p. 704). He finds the true Niobe at no great distance from the Cybele, but nearer Magnesia, and in the vicinity of a stream (the Jarikkaia) which Humann, in his 'Excursion into Sipylus' (1881), had already identified with the Achelous of *Il.* 24. 616. It is a natural phenomenon,—the semblance—as seen from a distance—of a draped woman, seated high on the rocks; she looks towards the right, and lifts her right arm, as if in lament.

The best ancient description is by a poet whose native place was in that neighbourhood,—Quintus Smyrnaeus (1. 293—306):—'Her streaming tears still fall from the heights of the rugged cliff; and in sympathy with her the sounding waters of the Hermus make lament, and the lofty peaks of Sipylus, over which the mist that shepherds dread floats evermore. A great marvel is she to passers by, because she is like a sorrowful woman, who mourns some cruel grief, and weeps without stint. Such verily seems the figure, when thou gazest at it from afar; but when thou drawest near, lo, 'tis but a sheer rock, a cliff of Sipylus' (*φαίνεται αἰπώεσσα πέτρῃ, Σιπυλίου τ' ἀπορώξ*).

Nonnus was thinking of the effect from the road, when he wrote (2. 160), *ἔσσομαι ὡς Νιόβη καὶ ἐγὼ λίθος, ὄφρα καὶ αὐτὴν* |

*λαϊνὴν στενάζουσαν ἐποικτείρωσιν* δδὶ-  
ται. Pausanias, too, says that, at a certain distance from the cliff, *δεδακρυμένην* δόξεις ὁρᾶν καὶ κατηφῇ γυναῖκα, but that the illusion vanishes on a nearer approach (1. 21 § 3).

833 ὁμοιοτάταν, because the stone into which Niobe was changed may be likened to Antigone's rocky tomb: cp. *El.* 150 *ὡς παντλήμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν, | δὲ' ἐν τάφῳ πετραίῳ | αἰαὶ δακρύεις*.—The Niobe in the Uffizi Gallery at Florence will occur to many as offering an ideal type of majestic sorrow and beauty not unworthy to be associated with Antigone, and yet suggesting a contrast no less than a resemblance; the contrast between the desolate mother, and the maiden who is going to join those whom she loves (897); between pride steadfast under divine anger, and the piety that has dared to offend man.

834—838 ἄλλῃδ ... θανοῦσαν. The Chorus desire to console Antigone. There is no element of reproof in their words here. She has likened herself to Niobe. 'And yet Niobe'—the Chorus say—'was a goddess, while thou art a mortal. But (*καίτοι*) it will be a great glory for thy memory that thy fate was as the fate of a goddess, in life and in death.' 'In life' (*ζῶσαν*), and not only in death (*θανοῦσαν*), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone.—Why does Antigone rejoin, *οἱμοὶ γελῶμαι*? Because her thought had been, 'my doom is terrible and miserable as Niobe's'; but the Chorus had answered, 'It is indeed glorious for thee to be as Niobe.' She had looked for present pity. They had comforted her with the hope of posthumous fame.—See Appendix.



- ύστ. β. ΧΟ. ἀλλὰ θεός τοι καὶ θεογεννής,  
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835  
 καίτοι φθιμένη μέγα <sup>(+r)</sup>κακούσαι  
 τοῖς ἰσοθέοις \*σύγκληρα λαχεῖν  
 ζῶσαν καὶ ἔπειτα θανούσαν.
- στρ. β. ΑΝ. οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων,  
 2 οὐκ \*οἰχομένην ὑβρίζεις, ἀλλ' ἐπίφαντον; 840  
 3 ὦ πόλις, ὦ πόλεως πολυκτήμενες ἄνδρες·  
 4 ἰὼ Διρκαῖαι κρῆναι  
 5 Θήβας τ' εὐαρμάτου ἄλσος, <sup>o</sup>ἐμπας <sup>o</sup>ξυμμάρτυρας ὕμμε  
 ἐπικτῶμαι, 845  
 6 οἷα φίλων ἄκλαντος, οἷοις νόμοις

834 θεογεννής L (not θεογενής, as Campb. gives it): the latter mss. vary between θεογεννής and θεογενής. Wieseler conject. θεογενής: M. Schmidt, καὶ θεῶν γέννημα: Nauck, θείου τε γένους (and formerly καὶ θεοῦ γέννης). 835 θνητογενεῖς L. 836 φθιμένα L, with ω above α from the first hand. φθιμένα or φθιμένα r.—μέγ' ἀκούσαι L: μέγα κακούσαι Seyffert: μέγα τὰκούσαι Wecklein. 837 τοῖς ἰσοθέοις ἐγκληρα λαχεῖν L.—τοῖσι θεοῖσι σύγκληρα λαχεῖν Nauck (σύγκληρα Schaefer). 838 ζῶσαν..θανούσαν. L has this v., which is also in most of the later mss.; but it is omitted by A, and consequently by the Aldine. Dindorf and others

834 θεός, sc. ἐκείνη μὲν ἔστι (cp. 948). The absence of a pron., to balance ἡμεῖς, is unusual, but it is easy to carry on the subject of τέγγει in 831. Niobe is of divine race, since her father was the son of Zeus, and her mother the Pleiad Taygetè (or Dione, one of the Hyades). So in Aesch. Νιόβη (fr. 157) her family is described as οἱ θεῶν ἀγγίστοροι (near kin), ...κοῦπω νιν ἐξίτηλον αἶμα δαιμόνων.—θεογεννής, god-begotten. The peculiarity is that the word is formed directly from γέννα, and not from the stem of the pass. aor. in use: i.e., we should expect θεογεννητος. But Pindar could coin θεοτιμος (I. 5. 13) as=θεοτιμης. Why, then, should not a poet coin θεογεννής as=θεογεννητος? It is of little moment that the extant classical literature happens to present no strictly parallel compound with γέννα (πρωτογεννής and πρωτογενής being late Byzantine). θεογενής occurs in Orac. Sibyll. (5. 261), but is not classical. The Schol.'s paraphrase, θειοτέρου γένους τυγχάνουσα, is no token (as some fancy) that he read a gen., such as θείου τε γένους.

836 καίτοι has an illative force, introducing the next step in the reasoning:

cp. 949, O. T. 855.—L's φθιμένα should prob. be φθιμένη (see on παγκαίτην 804). The variant φθιμένω (noted in L) is warrantable as the masc. of general statement (cp. 463): but it would be extremely harsh, when ζῶσαν...θανούσαν refers to the same person.—κακούσαι, 'e'en to have it said of her' (καί meaning, 'even if there is no other comfort'). This seems a little more expressive than τὰκούσαι (Wecklein), and also slightly more probable palaeographically (cp. O. C. 172 cr. n.). The ms. μέγ' ἀκούσαι is certainly wrong, since a paroemiac could not begin a new sentence. For ἀκούω (=λέγωμαι, audio) with inf., cp. Her. 3. 131 Ἄργεῖοι ἤκουον μουσικὴν εἶναι Ἑλλήνων πρώτοι.

837 τοῖς ἰσοθέοις σύγκληρα, a lot shared by demigods. Plut. Mor. 103 F κρῆ γὰρ οὐ μόνον ταυτὸν εἶδέναι θνητὸν οὕτω τὴν φύσιν, ἀλλὰ καὶ ὅτι θνητῷ σύγκληρός ἐστι βίω καὶ πράγμασι ραδίως μεθισταμένοις πρὸς τοὐναντίον: i.e. that one shares the lot of humanity at large.—The decisive objection to the ms. reading ἐγκληρα is the sense of the adj.; for ἐγκληρος always means either (1) act., having a share in, as Eur. I. T. 682 ἐγκληρον... κασιγνήτην, 'heirress,'=ἐπικληρον, and so

CH. Yet she was a goddess, thou knowest, and born of gods; we are mortals, and of mortal race. But 'tis great renown for a woman who hath perished that she should have shared the doom of the godlike, in her life, and afterward in death.

AN. Ah, I am mocked! In the name of our fathers' and gods, can ye not wait till I am gone,—must ye taunt me to my face, O my city, and ye, her wealthy sons? Ah, fount of Dircè, and thou holy ground of Thebè whose chariots are many; ye, at least, will bear me witness, in what sort, unwept of friends, and by what laws

reject it. But M. Seyffert defends it, and among recent edd. who retain it are Bellermaun, Nauck, Wecklein, Pallis, Semitelos.

340 δλομέναν L: άλλυ- μέναν γ. οδλομέναν Triclinius. ολχομέναν J. F. Martin and Wunder. 343 πολυ- κτήμονος Nauck.

344 α. Διρκάϊαι κρήναι Διρκάϊαι καὶ κρήναι L (by ditto- graphia).—L divides the vv. thus: ἰώ—| Θήβαστ' | ξυμμάρτυρας—| οἶα—| πρὸς ἔργμα—ἐρχομαι—ποταίνου.

346 ὅμμι' ὅμμι' L.—ἐπικτώμαι In the marg. of L, γρ. ἐπιβῶμαι (by S). Bergk reads ὅμμι' ἐπιβῶμαι with δὺς μορα for δὺς μόρω in 865: Blaydes, ὅμμις ἐπιβῶμαι, with δυσδαίμονι ἰδ.—Musgrave conject. ἐτι κτώμαι.

*Hizp.* 1011: or (2) pass., included in one's κλῆρος, as *H. F.* 468 ἐγκληρα πεδία ... κεκτημένος ('by inheritance'). Here, ἐγκληρα was perh. partly due to a reminiscence of ἐγκληρον in 814.—The change of τοῖς ἰσοθέοις into τοῖσι θεοῖσιν, though easy, is needless. The epic ἰ of ἰσθθεος might well be allowed in tragic lyrics or anapaests, like the α of ἀθάνατος (cp. 339 n.): and Aesch. once uses it, *Pers.* 80 ἰσθθεος φῶς. [But ἰσθθεος has ἰ in Eur. *Tro.* 1169, *I. A.* 626 (dial.), as ἰσθνευρον has in Aesch. *P. V.* 547.] Note that the MS. τοῖς ἰσοθέοις ἐγκληρα would have arisen more easily from ΤΟΙΣΙΘΕΟΙΣΙΝΣΥΤ- ΚΑΗΡΑ than from ΤΟΙΣΙΘΕΟΙΣΙΝΣΥΤ- ΚΑΗΡΑ.

333 ἴωσαν... θανόσαν. The constr., φθιμένη μέγα ἐστίν, ἀκούσαι ζῶσαν σύγ- κληρα λαχεῖν (instead of ζῶση), is not rare: cp. Xen. *An.* 1. 2 § 1 Ζηνίᾳ τῷ Ἀρ- κάδι ἤκει παραγγέλλει λαβόντα τοὺς ἄνδρας [though shortly before, παραγγέλλει τῷ Κλεόρχῳ λαβόντι ἤκει]: ἰδ. 3. 1. 5 συμβουλεύει τῷ Ξενοφῶντι ἐλθόντα εἰς Δελφοὺς ἀνακρινώσαι: ἰδ. 3. 2. 1 ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on *O. T.* 913.) *El.* 479 θεοστί μοι... κλύουσιν is not similar.—I can see no reason to suppose the loss of a verse. The fact that six anapaestic verses (817—822) follow the strophe proves

nothing. Cp. on 110f., and Append. on 155 ff.

339 γελῶμαι: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

343 πολυκτήμονες, an epith. which also implies εὐγενεῖς: cp. *O. T.* 1070 πλουσίῳ χαίρειν γένει. So these Theban elders are called κοιρανίδαι (940), and in *O. T.* 1223 ὡ γῆς μέγιστα τῆσδ' ἀελ τιμώ- μενοι: as Thebes itself, ἀγλααί (*O. T.* 153) and μεγάλη (ἰδ. 1203).

344 α. κρήναι: so Polyneices appeals to Oed., πρὸς νῦν σε κρηνῶν καὶ θεῶν ὁμογνίων (*O. C.* 1333, where see n.): and the dying Ajax invokes the κρήναι of Troy (*Ai.* 862).—ἐπαρμάτου: see n. on 148 f.—ἄλσος: cp. *El.* 5 (Argos) τῆς οἰστροπλήγος ἄλσος Ἰνάρχου κόρης, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other θεοὶ ἐγγώριοι.—ἐμπας, even if human sympathy fails me. Soph. has ἐμπας (= δμως) also in *Ai.* 122, 1338, and ἐμπαῖ ἰδ. 563 (dial.).

346 ὅμμι' (Aeolic and epic), as Aesch. *Eum.* 620: so dat. ὅμμι *O. C.* 247 (n.).—ἐπικτώμαι, acquire, win: Aesch. *Eum.* 671 (δπως) καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά. In this general sense the ἐπὶ is not inconsistent with what ἐμπας implies, viz. that she fails to win human sympathy.

347 οἶα: cp. on 823 (λυγοτάταν).—

—still the  
you is the  
witness:

7 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταίνου.  
 (νεκρῶν) 8 ἰὼ δύστανος, \*βροτοῖς οὔτε νεκροῖς κυροῦσα, 850  
 9 μέτοικος, οὐ ζῶσιν, οὐ θανούσιν.

στρ. γ. ΧΟ. προβᾶσ' ἐπ' ἔσχατον θράσους  
 2 ὑψηλὸν ἐς Δίκας βάθρον  
 3 προσέπεσες, ὦ τέκνον, πολύ.  
 4 πατρῶν δ' ἐκτίνεις τιν' ἄθλον. 855

ἀντ. β. ΑΝ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,  
 2 πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος  
 ὁρεῶν

**848** ἔργμα L (with two dots over γ, indicating ἔρμα). ἔργμα was the general reading, though V has ἔρμα, and Par. H (a copy of L) ἔρμα. Schol. in marg. of L, ἔρμα, περίφραγμα. Brunck gave ἔρμα: Hermann, ἔρμα. **849** ποταίνου] ποταίνου (from ποτ' αλνειου?) L, with ι over ει from the first hand. **851** οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσιν | L. Triclinius changed βροτοῖσιν to βροτοῖς.—The corresponding words in the antistr. (v. 870) are κασίγνητε γάμων κυρήσας. Boeckh conject. βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα (with κασίγνητος in 870): Seyffert, βροτοῖς οὔτε νεκροῖς κυροῦσα: and so Wecklein, but with λούσα. Emperius, οὐτ' ἐν τοῖσιν ἐτ' οὔτε τοῖσιν, which Heinrich Schmidt receives, adding γ' after δύστανος. Gleditsch, ἰὼ δύσποτος | βροτῶν, οὐδὲ νεκρὸς νεκροῖσιν. Cp. on 869 f. **858** ἔσχατον] ἔσχατου F. Kern, and so Bellermann. **858** πολύν L: πολύ r. Dindorf (who,

φίλων ἀκλαυτος: cp. 1034: *Ai.* 910 ἀφάρκτος φίλων, and *O. C.* 1722 n.

**848** ἔργμα τυμβόχωστον, an enclosure (prison) with a sepulchral χῶμα. The ἔργμα is the chamber in the rock, πετρώδης κατῶρυξ (774), in which she is to be immured: the χῶμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἀμύν χῶματος λιθοσπαδῇ. For ἔργμα (ἐργω, to shut in) cp. Arist. *Part. Anim.* 2. 15. 1, where it is said that the eyelashes (βλεφαρίδες) protect the eyes, οἷον τὰ χαρὰ κῶματα ποιοῦσιν τινες πρὸ τῶν ἐργμάτων, like the palings sometimes placed in front of fences (or hedges). The Berlin ed. (p. 958 b 18) there gives ἐργμάτων from the MSS. just as here L has ἔργμα, and as, conversely, MSS. of Pindar (*I.* 1. 27 etc.) give ἔργμα for ἔργμα=ἐργον. The old edd. of Arist. give ἐρυμάτων.—The reading ἔρμα (from ἐρείδω)=‘mound’: *C. I.* 4599 ἐρισθενὲς ἔρμα θανοῦσιν: Kaibel *Epigr.* 1063. 4 κάγῃραον ἔρμα. But this seems less fitting here than the notion of ‘prison’: cp. 886 περιπτύξαντες, 892 δελφρονος.

**849** ποταίνου, usu., ‘recent,’ ‘fresh’: here, ‘of a new kind’: cp. fr. 154. 5 ἡδο-

νὰς ποταίνους. A tomb destined for the dead is to receive the living (cp. 821).

**851** Though every treatment of this verse must remain subject to doubt, far the most probable (to my mind) is Seyffert’s modification of Boeckh’s βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα. This gives an exact correspondence with 870, κασίγνητε γάμων κυρήσας, and there is every reason to think that 870 is sound. Further, the origin of L’s reading is elucidated. The first οὔτε is omitted (*Aesch. Ag.* 532 Πάρις γὰρ οὔτε συντελής πόλις, cp. *O. T.* 239); and this poetical license might easily have led a corrector to suppose that the first οὔτε had been lost. Again, the loss of κυροῦσα would have been easy after νεκροῖς.

**852** μέτοικος: cp. 868, 890: see on *O. C.* 934. It is her doom, ζῶσα τυμβεύειν (888). She is not a dweller with the living, because her abode is the grave; nor with the dead, because she lives.—The similar phrase—perhaps imitated from this—in Eur. *Suppl.* 968 f., οὐτ' ἐν τοῖς φθιμένοις | οὐτ' ἐν ζῶσιν ἀριθμουμένα (Mugrave κρωμένα) has no such special point: the Argive widows merely mean that their life is a living death.

I pass to the rock-closed prison of my strange tomb, ah me unhappy! who have no home on the earth or in the shades, no home with the living or with the dead.

CH. Thou hast rushed forward to the utmost verge of<sup>3rd</sup> daring; and against that throne where Justice sits on high<sup>strophe</sup> thou hast fallen, my daughter, with a grievous fall. But in this ordeal thou art paying, haply, for thy father's sin.

AN. Thou hast touched on my bitterest thought,—awaking<sup>2nd anti-</sup> the ever-new lament for my sire and for all the doom given to<sup>strophe</sup>.

however, suspects a lacuna) conject. *πάλιν*: Schneidewin, *ποδοῖν*: Wolff, *πόλει*: Todt, *πάθει*: Seyffert, *πολύς* (as fem.): Bonitz, *μόρφῃ*: Hartung, *τάφῳ*: Blaydes, *μέγα*. Wieseler points at *τέκνον*, joining *πολύν* with *ἄθλον*. 856 *πατρώον*.. *τιν' ἄθλον*] Blaydes conj. *πατρώον*.. *τιν' ἄταν*: Seyffert, *πατρώον*.. *γένεθλον*. —*ἐκτείνεις* L, *ἐκτίνεις* T. Donaldson conj. *ἐκτελεῖς*: Pallis, *ἐκπονεῖς*. 857 *ἐψαν-* *σας*] Blaydes writes *ἐψανσας*. 858 *τριπόλιστον*] Blaydes gives *τριπόλητον*: Hermann, *τριπλοῖστον* ('triplicatum'): Reiske, *τριτάλαιστον* (with *οἶτον*): Bergk *τριτάλητον* (with *τε* after *πατρός*).—*οἶκτον* L, and so the later MSS., though in L<sup>2</sup> (cod. Laur. 31. 10) the *κ* has been erased, and in V *οἶτον* is indicated as a variant. *οἶκον* in the lemma of L's schol. was doubtless a mere slip. Brunnck gave

9 858 *π. προβάσ'...πολύ*: having advanced to the furthest limit of rashness, thou hast struck heavily (*πολύ*) against the lofty pedestal of Justice. We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For *βάθρον* cp. Her. 1. 183 (a sitting statue of Zeus) *καὶ τὸ βάθρον* (pedestal) *οἱ καὶ ὁ θρόνος χρύσεός ἐστι*. For *προσέπεσες*, Polyb. 1. 39 *προσπεσόντες εἰς τινα βραχέα* (having struck on some shallows—in sailing). Cp. Aesch. *Theb.* 409 *μᾶλ' εὐγενῇ τε καὶ τὸν Διόχωνος θρόνον | τιμῶντα καὶ στυγοῦνθ' ὑπέρφρονος λόγους*. Ag. 383 *λακτίσαντι μέγαν Δίκας βωμόν*. Eum. 539 *βωμόν αἰδεσθαι Δίκας, | μηδὲ νῦν κέρδος ἰδὼν ἀθέω ποδὶ λὰξ ἄτισης*. Solon fr. 4. 14 *οὐδὲ φυλάσσονται σεμνὰ θέμεθλα Δίκης*.—*πολύ* (adv.) = *σφόδρα*, violently.—Bellermann, adopting Kvčala's general view, and also Kern's *ἐσχάτου*, renders: 'having advanced, with extreme rashness' (Dem. or. 18 § 17 *οὐτε δικαίως οὐτ' ἐπ' ἀληθείας οὐδεμῶς εἰρημένω*), to the lofty threshold (*βάθρον*) of Justice, thou hast fallen heavily *down*: i.e., 'while, with the utmost boldness, thou wast obeying the command of Justice, thou hast been

hurled to destruction.' But (1) *προσέπεσες* could not mean this: we must at least have *κατέπεσες*. (2) The Chorus feel pity, indeed, for Ant., and recognise the praise of piety, which she has won (817, 872). But they also regard her collision with the city's law as an act of frantic folly (*λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς*, 603); and they presently tell her that she has left Creon no choice but to punish her (874). By *Δίκη* they understand the law of the State,—not those *θεῶν νόμιμα* which Ant. preferred to obey.

856 *πατρώον τινα.....ἄθλον*, 'some ordeal inherited from thy sire' (v. 2); *τινὰ* softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take *τινὰ* closely with *πατρώον* as = 'of the paternal kind'.—*ἐκτίνεις*, art paying (to the fates which exact it), like *ἐκτίνω δίκην, τίσιν, ἀποινα*.

857 *π. μερίμνας*, gen. sing.: *οἶκτον*, acc. depending on *ἐψανσας*...*μερίμνας* as = *ἐποίησάς με μερίμναι*: cp. *El.* 122 *τίνα | τάκεῖς ὥδ' ἀκόρεστον οἰμωγᾶν | τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα | ματρὸς ἀλόντ' ἀπάταις* 'Αγαμέμνονα, where *τὸν...* 'Αγαμέμνονα is governed by *τίνα τάκεῖς...οἰμωγᾶν* as = *τί οἰμώξεις*; see other examples in n. on 211 f. *πατρός* and *πότμου* are objective genitives with *οἶκτον*.—The objection

= 005 . 10

3 ἀμετέρου πότμου κλεινοῖς Λαβδακίδαῖσιν. 861

4 ἰὼ ματρῶναι λέκτρων

5 ἄται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ, δυσμόρου  
ματρός, 865

6 οἶων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν. <sup>... α. λ. 1. 53.</sup>

7 πρὸς οὓς ἀραῖος, ἄγαμος, ἄδ' ἐγὼ μέτοικος ἔρχομαι.

8 ἰὼ δυσπότμων κασίγνητε γάμων κυρήσας,

9 θανὼν ἔτ' οὖσαν κατήναρές με. 871

ἀντ. γ. ΧΟ. σέβειν μὲν εὐσέβειά τις.

οἶον, which Dindorf and others adopt. Blaydes.

861 πότμου] δόμον Hartung and 868 ματρῶναι γ: πατρώαι L. Cp. 980. 864 ἄται] ἄται L.—κοιμήματ' αὐτογενῆ | τ' L: κοιμήματά τ' αὐτογέννητ' γ. Turnebus restored αὐτογενῆτ'. 865 ἐμῷ L: ἀμῷ Triclinius, which gives a long syllable to correspond with the first syllable of ξυμμάργυρας (846), but is unnecessary, since that syllable may be either long or short (see Metr. Anal.).—δυσμόρου L: δυσμόρου γ and schol.

to taking οἶκτον as acc. in apposition with ἔψανσας...μερίμνας is that this would imply τό (σε) ψαῦσαι ἀλγ. ἐμοὶ μερίμνης οἶκτός ἐστιν: as Eur. Or. 1105 Ἑλένην κτάνωμεν, Μενέλεω λύπην πικράν, implies, τό Ἑλένην κτανεῖν Μενέλεω λύπην πικρά ἐσται: Aesch. Ag. 224 ἔτλα δ' οὖν | θυτὴρ γενέσθαι θυγατρός, γυναικοπόλων πολέμων ἀρωγῶν, implies, τό θυτὴρα γενέσθαι ἀρωγὴ ἦν. Now, if we had, for instance, ἀνεμήσθην μερίμνης, it is conceivable that οἶκτον, as acc. in appos., should mean οἶκτου ἀφορμὴν or ἔργον. But when, as here, the subject of ἔψανσας is distinct from the person who makes the lament, it seems impossible that οἶκτον should have this pregnant sense.—ἀλγ. μερίμνας is certainly not acc. plur. See on 546 and 961. No Greek hearer of these lyrics could take μερίμνας for anything but the usual gen. after ψαῦω. If Soph. had intended the acc., he would at least have written ἀλγεινοτάταν...μέριμναν.—The interpretation given above would admit the reading οἶτον, 'doom,' which has, however, less authority (cr. n.). El. 166 τὸν ἀνήνυτον | οἶτον ἔχουσα κακῶν. But, as οἶτον πότμου is an impossible pleonasm, it would then be necessary to take τοῦ τε ...πότμου as depending on ἔψανσας: for τριπόλιστον οἶτον could not be a parenthetic acc. in apposition with ἔψανσας...μερίμνας πατρός. This would be very awkward. Further, οἶκτον is clearly the right word to introduce the lament ἰώ, etc., which actually follows.—τριπόλις-

τον (οἶκτον), a lament which has often been renewed; a thrice-told tale of sorrow. πολέω = to turn up the soil with the plough: ἀναπολέω, to plough anew: then fig., to 'go over the same ground' again. Pind. N. 7. 104 ταῦτά...τρὶς τετράκι τ' ἀμπολεῖν: Ph. 1238 δις ταῦτά βοῦλει καὶ τρὶς ἀναπολεῖν μ' ἔπη; No πολίζω as = πολέω occurs, but Pind. once has ἀναπολίζω as = ἀναπολέω (P. 6. 3). Similarly a poet might well use τριπόλιστος as if πολίζω existed. It is needless to write τριπόλητον. The epic adj. is τρίπολος.—κλεινοῖς Λαβδακίδαῖσιν, dat. of interest after πότμου, all the fate for (i.e. appointed for) us, the Labdacidae, instead of the possessive gen., κλεινῶν Λαβδακιδῶν. Cp. Eur. Ph. 17 ὦ Θήβαισιν εὐίπτοις ἀναξ. It is needless to explain the dat. by pressing the deriv. of πότμος from πίπτω ('what falls to one'). Cp. on 571, and on 865 (ἐμῷ πατρὶ).—ἀμετέρου (= ἡμῶν) is here joined with the dat. of interest, as the possessive pron. is oft. joined with the gen. of the pers. pron. (τάμὰ δυστήνου κακά, O. C. 344).

868 ματρῶναι λέκτρων ἄται = ματρώων λ. ἄται (see n. on 793), calamities of the mother's bed, i.e. springing from marriage with a mother. (So O. C. 526 γάμων...ἀτα.) For the plur. ἄται in this sense, cp. O. C. 1244, El. 215.—L's πατρώαι ('calamities of my father's marriage') is possible, but less good, since (a) the epithet μητρώα denotes the bed to which he came: cp. O. T. 976 καὶ πῶς τὸ μητρὸς

us, the famed house of Labdacus. Alas for the horrors of the mother's bed! alas for the wretched mother's slumber at the side of her own son,—and my sire! From what manner of parents did I take my miserable being! And to them I go thus, accursed, unwed, to share their home. Alas, my brother, ill-starred in thy marriage, in thy death thou hast undone my life!

CH. Reverent action claims a certain praise for reverence; 3rd anti-strophe.

867 πρὸς οὓς...ἐρχομαι] Two vv. in L, divided at διδ' ἐγώ. 869 εἰ ἴω ἴω L.—*κασίγνητε γάμων κυρήσας*] A separate v. in L.—Wolff read *ἴω ἴω κάσις δυσπότημων γάμων κυρήσας*, and in 851 (where see n.) *ἴω δύστανος, οὐτ' ἐν βροτοῖς οὐτ' ἐν νεκροῖσιν*. Bellermann suggests *ἴω δυσπότημων ἴω γάμων κασίγνητε κύρσας*=851 *ἴω δύστανος γ' οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσι*.—For γάμων Morstadt conject. τάφων. 872 εἰ σέβειν μὲν εὐσέβειά τις] Musgrave conject. μιν for μὲν. Nauck, σέβειν μὲν εὐσεβὲς νεκρούς, or σέβειν μὲν εὐσεβεῖς θέμυς. M. Schmidt, σέβειν μὲν εὐσέβειά τις | κρείσσους· κράτος δ' ὅτι μὲν μελεῖ etc. Semitelos, σέβειν μὲν εὐσέβεια τοὺς | κάτω· κράτος δ' ὅτι μελεῖ etc.

λέκτρον οὐκ ὀκνεῖν με δεῖ; and (b) with πατρῶναι the explanation by ἐμῷ πατρὶ, etc., would have been less needed.

864 εἰ κοιμήματα...αὐτογέννητα...ματρός, the mother's union with her own offspring; the adj.=μετὰ τοῦ αὐτῆς γεννήματος: cp. O. C. 1463 κτύπος...διόβολος (=κτύπος τοῦ ἐκ Διὸς βέλους); Aesch. Eum. 212 θναιμος (=συγγενούς) αὐθέντης φόνος.—ἐμῷ πατρὶ, dat. of interest, 'for my sire' (i.e. to his misery); the whole phrase being equiv. to, 'a mother's incestuous union with our father.' The dat. goes with the whole preceding phrase, not with αὐτογέννητα only ('incestuous in relation to him'), nor with κοιμήματα only ('sleep with him'). The latter, which Wecklein assumes, implies κοιμᾶσθαι τινι as=συγκ. τινι, an unproved constr.; for Hes. Th. 213 οὐτινι κοιμηθεῖσα θεὰ τέκε Νύξ ἐρεβεννή is of doubtful genuineness, and even there οὐτινι could go with τέκε.—δυσμόρου is far better than δυσμόρφω: without it, the words could imply that only the father's sin merited pity.

866 εἰ ὅλων (masc.) ποτέ is exclamatory: 'from what manner of parents' (for the gen., cp. 38). The exclamatory ὅλος is freq. in Soph. (cp. 1228, Tr. 997, etc.), and ποτέ strengthens it just as it strengthens the interrogative τίς or ποῖος (O. T. 754, Ph. 222, etc.). So the exclamatory ὅλος is strengthened by ἄρα (Ai. 367, 910).—Most commentators make ὅλων neut. relative to κοιμήματα: 'such

(wedlock) as that from which I sprang.' But ποτέ is fatal to this; for (a) it cannot here mean, 'in former days'; that would be too weak: (b) nor can ὅλων ποτέ mean, 'of whatever kind they may have been'—like ὅστις ποτέ. Besides, the masc. ὅλος most naturally refers to persons denoted by ὅλων. I have therefore pointed at ματρός.—ἀραιός, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses κοινός, ποθεινός, πτωχός, φανερός, etc., as fem.: see O. C. 751 n.—μέτοικος: see on 852.

870 κασίγνητε. Polyneices. His marriage with Argeia, daughter of the Argive king Adrastus, was the seal of the armed alliance against Thebes, and thus the prime cause of Antigone's death (O. C. 378).—Not Oedipus. Such an allusion would be too repulsive here. In O. C. 535 ἀδελφεαί marks the climax of horror, and the word is wrung from unwilling lips. Further, as the doom of the whole race is in question (859), the brother is fitly mentioned.

871 θανάμ' ἔτ' οἶσάν: so Electra says of her brother Orestes, ὥς μ' ἀπώλεσας θανάμ'. Cp. on O. T. 1453.—κατήγαρες. This act. aor. occurs in later poetry. The epic form of the compound is κατεναίρομαι, aor. κατενηρόμην. Eur. uses the epic ἐναίρω, ἥναρον, but only in lyrics. Soph. has κατηναρισμένας (κατεναρίζω) in dial., Ai. 26.

872 σέβειν. 'Reverent action' (meaning her loyalty to Polyneices) 'is, in a

2 κράτος δ', ὅτῳ κράτος μέλει,  
8 παρὰ βατὸν οὐδαμᾶ πέλει·  
4 σὲ δ' αὐτόγνωτος ὦλεσ' ὀργά.

875

επ. AN. ἀκλάντος, ἄφελος, ἀνυμέναιος ταλαίφρων ἄγομαι  
τάνδ' ἐτοίμαν ὁδόν.  
οὐκέτι μοι τόδε λαμπάδος ἱρὸν  
ὄμμα θέμις ὅρᾶν ταλαίνα·  
τὸν δ' ἐμὸν πότμον ἀδάκρυτον  
οὐδεὶς φίλων στενάζει.

880

KP. ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν  
ὥς οὐδ' ἂν εἴς; παύσαιτ' ἄν, εἰ χρεῖη, λέγειν; λέγων  
οὐκ ἄξεθ' ὡς τάχιστα; καὶ κατηρεφέϊ  
τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγώ,  
ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν

885

874 οὐδαμᾶ L. 876 π. L divides the vv. thus: ἀκλάντος—| ταλαίφρων—| τάνδ'—| μοι—ὄμμα—ἐμὸν—| φίλων . . . στενάζει. For ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν Dindorf writes ἐρχομαι τὰν πνύματα ὁδόν. (Reiske had conjectured τάνδε πνύματα ὁδόν.) Heinrich Schmidt places ταλαίφρων after ἄγομαι. 879 ἱρὸν Dind., etc.: ἱερὸν MSS. 880 ταλαίνα L (not ταλαίνα). The final ι is from the first hand; but the word was first accented τάλαιναι, and then ταλαίνα. 884 χρεῖ' ηι L: χρεῖη

sense, εὐσέβεια': i.e. though it is not complete εὐσέβεια—which the Chorus regard as including loyalty to the State's laws—yet, so far as it goes, it deserves praise of the same kind. Cp. 924 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην: by practising εὐσέβεια towards the dead, she had come to be thought, on the whole, δυσσεβής—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purposed vagueness of σέβειν. The speaker avoids a direct reference to the peculiarly sacred and tender duty which Ant. had fulfilled. The proposed emendations (see cr. n.) would obliterate this touch.

878 ε. κράτος δὲ οὐδαμᾶ παραβατὸν πέλει (τούτῳ), ὅτῳ κράτος μέλει: but an offence against authority cannot be permitted by him who has authority in his keeping. The antecedent to ὅτῳ, viz. τούτῳ, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904.—οὐδαμᾶ (Dor.): cp. 763.—For μέλει cp. 1335: *Il.* 2. 25

ῥ' λαοὶ τ' ἐπιτετράφεται καὶ τόσσα μέμη-  
λεν. The Chorus echoes Creon's saying (677).

875 αὐτόγνωτος, act., deciding for oneself, αὐτὴ γινώσκουσα, like μεμπτός, 'blaming,' ὑποπτος, 'suspecting,' etc. (*O. C.* 1031 n.). Not pass., 'resolved upon' (i.e. here, 'adopted') 'by one's own choice,' as Ellendt takes it ('ultra susceptus'), and as the Schol. perh. did, who gives, αὐθαίρετος καὶ ἰδιογνώμων τρόπος.—ὀργά, disposition: see n. on 354 ff. (*ὀργάς*).

878 ἐτοίμαν, imminent, i.e. for which everything is prepared; *Il.* 18. 96 ἀτρίκα γὰρ τοι ἔπειτα μεθ' Ἑκτορα πότμος ἐτοίμος: *Plut. Mor.* 706 C ἐτοιμὴν τὸ διαφθάρηναι τοῖς μὴ βοηθοῦντα... τὸν λογισμὸν ἔχουσι (corruption is imminent for those who have not reason to aid them). Cp. 936.

879 τόδε λ. ἱρὸν ὄμμα=τὴσδε ἱερᾶς λαμπάδος ὄμμα (793 n.). Cp. *Eur. I. T.* 194 ἀλλάξας... | ἱερὸν... ὄμμα' αὐγᾶς | ἄλιος. *Ion* 1467 ἀελίου δ' ἀναβλέπει λαμπάσιν.

881 ἀδάκρυτον, predicate, with proleptic force: no friend mourns my fate,

but an offence against power cannot be brooked by him who hath power in his keeping. Thy self-willed temper hath wrought thy ruin.

AN. Unwept, unfriended, without marriage-song, I am led Epode. forth in my sorrow on this journey that can be delayed no more. No longer, hapless one, may I behold yon day-star's sacred eye; but for my fate no tear is shed, no friend makes moan.

CR. Know ye not that songs and wailings before death would never cease, if it profited to utter them? Away with her—away! And when ye have enclosed her, according to my word, in her vaulted grave, leave her alone, forlorn—whether she wishes to die,

Dawes.—Blaydes conject. *παύσειεν* for *παύσαι* *ἀν*: but prints, by another conject., *παύσαι* *ἀν*, *εἰ* 'ἔσει', 'κχέων. Semitelos, *προτοῦ λέγων* | *ὡς οὐδ' ἀν εἰς παύσαι* *ἀν*, *εἰ* *χρεῖη* *θανεῖν*. 885 *ἄξεσθ'* L, *ἄξετ'* r. 887 *ἀφείρε μόνην* L. Aldus (with A) has *μόνην ἀφῆν'*. Most of the later MSS. have *ἀφείρε*, *ἀφείρε*, or *ἀφῆτε*: but for *ἀφείρε* Vat. is cited. Blaydes, with Brunck, reads *ἀπιτε μόνην*, a v. l. noted in A.—*χρη* L: Dindorf conject. *χρη*: Hermann, *εἰ* *χρήζει*: Nauck *λη*.

(and so it remains) unwept. Soph. has several instances of the predicative adj. thus added to a subst. which has the art. and possessive pron.; as *O. T.* 671 *τὸ γὰρ σὺν, οὐ τὸ τοῦδ', ἐποικτίρω στόμα* | *εἰλεῖν* (n.): *El.* 1143 *τῆς ἐμῆς πάλαι τροφῆς* | *ἀνωφελήτου*. Cp. 791.

885 *ἄ. ἄρ' ἴσται, ὡς, εἰ χρεῖη λέγειν* *δοῖδας καὶ γόους πρὸ τοῦ θανεῖν, οὐδ' εἰς ἀν παύσαιτο* (*λέγων*); The constr. would have been clearer with *λέγων* instead of *λέγειν*, but the latter has naturally been conformed to *χρεῖη*. The conject. *παύσειεν* is admissible (cp. *O. C.* 1751 *παύετε θρήνον, παῖδες*), but unnecessary, and scarcely probable. Prof. Postgate's suggestion, that *δοῖδας καὶ γόους* are objects to *ἴσται*, is tenable; but against it is the fact that in such cases the object of the principal verb is almost invariably the anticipated subject of the dependent clause (as *O. C.* 1197 *γνώσει κακοῦ* | *θυμοῦ τελευτήν ὡς κακῇ προσγίγνεται*); as if here we had, *ἄρ' ἴσται* *δοῖδας ὡς μακρὰ εἰσι*; An object is very rarely so anticipated, as in Isae. or. 10 § 18, *ὡς οὖν ἀν τις... τὸν χρόνον ὑμῶν θανμάσειε, πῶς ποτε πολλὸν οὕτως εἰδόμεν*.—*οὐδ' ἄν εἰς*, more emphatic than *οὐδεὶς ἀν*: *O. T.* 281 n.

885 *οὐκ ἄξεθ'*. When the first of two or more commands is given by *ὅ* with fut. indic., that constr. is usually continued,

either (a) with *καί*, as Eur. *Andr.* 1066 *οὐχ ὅσον τάχος* | *χωρήσεται τις... καί... λέξει...*; or (b) with repeated *οὐ*, as Ar. *Lys.* 459 *οὐχ ἔλξετ', οὐ παύσεται, οὐκ ἀράξετε*; Here a direct imperat. follows (887), and a note of interrogation must therefore be placed after *τάχιστα*.—*κατηρεφέ*, prop. 'roofed over,' oft. an epithet of a natural cave (*Od.* 13. 349 *σπέος*, Soph. *Ph.* 272 *ἐν κ. πέτρῃ*), and in *El.* 381 of a chamber (*στέγη*) like this *κατῶρυξ*. The fact that Nauck wishes to change it into *κατῶρυχι* (or *κατωρυχεί*) is a strong instance of *μεταβολὴ πάντων γλυκῦ*.

886 *περιπτύξαντες*: see on 848 (*ἐργμα*). Cp. Eur. *Ph.* 1357 *τείχεων περιπτύχαί*. Kaibel *Ephr.* 468 *λατῶος στήλη με πείριξ ἔχει*.

887 *χρη*, wishes: 3rd pers. pres. ind. of *χράω*, with contraction into *ῆ* instead of *ᾱ*, as in *διψῆν, ξῆν, κνήν, πεινῆν, σμῆν, χοῆν* (to give an oracle), *χρήσθαι, ψῆν*. Schol., *εἰ* *χρήζει* *καὶ θέλει*. If the nom. *ῥῶστα* is sound, as it seems to be, in the next v., then *χρη* is certain: for *εἰ* *χρήζει* has no probability. Only one other passage, however, gives unambiguous support to the forms *χρη*, *χρη*,—viz. Ar. *Ach.* 778, (the Megarian) *οὐ* *χρήσθαι*; *σιγῆς, ὡ* *κάκιστ' ἀπολουμένα*; 'will you not make a sound?' (*οὐ θέλεις, sc. φωνεῖν*); There, indeed, Blaydes writes *οὐ* *χρη* *τυ*



εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·  
 ἡμεῖς γὰρ ἄγνοι τοῦπὶ τήνδε τὴν κόρην·  
 ✓μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 890  
 AN. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς  
 οἰκησις αἰείφρουρος, οἱ πορεύομαι  
 πρὸς τοὺς ἐμαντῆς, ὧν ἀριθμὸν ἐν νεκροῖς  
 πλείστον, δέδεκται Φερσέφασσ' ὀλωλότων·  
 ὧν λιοισθία ἡ γὼ καὶ κάκιστα δὴ μακρῶ 895  
 κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.  
 ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω  
 φίλη μὲν ἦξεν πατρί, προσφιλῆς δὲ σοί,  
 μήτηρ, φίλη δὲ σοί, κασίγνητον κάρα·

888 ζῶσα τυμβεύειν L. The difficulty felt as to *χρή* in 887 is shown by two types of reading which appear in later MSS., viz. (1) *ζῶσα τυμβεύει* in A, R, etc.: (2) *ζῶσαν τυμβεύειν* in Vat., Aug. b, and a few other 14th cent. MSS. Triclinius wrote *ζῶσα τυμβεύσει*. Reiske conject. *ζῶσαν ὀμνήσειν*; Semitelos, *ζῶσαν ὀμνυδεῖν*.—For *τυμβεύειν* Morstadt conject. *νυμφεύειν*. 891 In L the first hand

*σιγῆν*; but the MSS. are supported by the testimony of Suidas and Hesychius to *χρή* as = *χρήσεις*. In the other four places where these forms are usu. read, they are not indispensable, *χρή* being possible; but in two, at least, they are much better than *χρή*, viz. *El.* 606 *κῆρυσέ μ' εἰς ἅπαντας, εἴτε χρής κακῆν, | εἴτε στόμαργον*, κ.τ.λ.: and *Al.* 1373 *σοὶ δὲ δρᾶν ἐξεσθ' ἂ χρής*. In the other two, *χρή* might well stand: Eur. fr. 910 *πρὸς ταῦθ' ὅ τι χρή καὶ παλαμάσθω | καὶ πᾶν ἐπ' ἐμοὶ τεκταίνεσθω*: Cratinus *Nómoi* fr. 2 *νῦν γὰρ δὴ σοὶ πάρα μὲν θεσμοὶ | τῶν ἡμετέρων, πάρα δ' ἄλλ' ὅ τι χρή*. Except in *Ach.* 778, the MSS. everywhere give *χρή*: and the variants in the next v. (see cr. n.) show that *χρή* was strange to the copyists, though known to the Scholiast.

888 ζῶσα τυμβεύειν, to live entombed. Elsewhere *τυμβεύω*=to entomb (*Al.* 1063 *σῶμα τυμβεύσαι τάφῳ*); or to bring as a funeral offering, *El.* 406 *πατρὶ τυμβεύσαι χοδός*. Here it is intrans., = *ἐν τύμβῳ εἶναι*. Cp. *σαλεύω*, which means either (1) to put others on a *σάλος*,—to toss them: or (2) intrans., to be on a *σάλος*. So the intrans. *θαλασσεύω*=to be on the sea. *παρθενεύω*, which is trans. in classical Gk. ('to bring up a maiden'), is intrans. in Heliod. 7. 8 τὸ...*παρθενεύον τοῦ ἀστεος*.—The conject. *νυμφεύειν* is not right. That taunt would be quite out of place

here. Creon says simply, 'I immure her,—I do not kill her; she can either die, or live,—but in the tomb.'—*στέγη*, iron.: cp. *El.* 381 *ζῶσα δ' ἐν κατρεφεί | στέγη χθονὸς τῆσδ' ἐκτὸς ὀμνήσεις κακά*, i.e. in a cave, or subterranean cell.

889 ἄγνοί: see on 775. His thought is: (1) she had warning: (2) no blood has been shed.—*τοῦπὶ τήνδε*, in what concerns her. In this phrase with the acc., *ἐπὶ* more often means, 'so far as depends on one': Eur. *Hec.* 514 *ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ'*: Or. 1345 *ὥσθηθ' ὅσον γε τοῦπ' ἐμ'*: Thuc. 4. 28 (he told Cleon to try) *τὸ ἐπὶ σφᾶς εἶναι* (so far as the generals were concerned): Xen. *Cyr.* 1. 4. 12 *ἄλλου τινὸς τὸ ἐπὶ σὲ ἀνάγκη εἶναι δεῖσθαι ἡμᾶς*. In all these places *ἐπὶ* with dat. would equally suit the sense; but not so in this verse. Cp. 1348 *τὰ γ' εἰς θεούς*.

890 μετοικίας, cp. 852.—*δ' οὖν*, 688.—*στερήσεται*, 637.

891 εἰ δὲ τύμβος, nom. for voc.: cp. 379.—*νυμφεῖον*: cp. 1205.—*κατασκαφῆς*: see on 774....*αἰείφρουρος*=*ἡ αἰὲλ φρουρήσει με*, not, *ἢν ἐγὼ αἰὲλ φρουρήσω* (like Aesch. *P. V.* 31 *τήνδε φρουρήσεις πέτρας*): cp. 886.

892 εἰ ἀριθμὸν...πλείστον: she thinks of Laïus, her father and mother, and her two brothers.—*ἐν νεκροῖς* with *δέδεκται*: the queen, of the nether world has greeted them as they passed through the *πολύενοι*

or to live a buried life in such a home. Our hands are clean as touching this maiden. But this is certain—she shall be deprived of her sojourn in the light.

AN. Tomb, bridal-chamber, eternal prison in the caverned rock, whither I go to find mine own, those many who have perished, and whom Persephone hath received among the dead! Last of all shall I pass thither, and far most miserably of all, before the term of my life is spent. But I cherish good hope that my coming will be welcome to my father, and pleasant to thee, my mother, and welcome, brother, to thee;

accented  $\omega$ — $\omega$ — $\omega$ . The first  $\omega$  has been made  $\omega$ .

**392**  $\alpha\epsilon\lambda\phi\rho\upsilon\rho\omicron\varsigma$  L:  $\alpha\epsilon\lambda\phi\rho\upsilon\rho\omicron\varsigma$  r.

**394**  $\phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma'$  L (the first  $\sigma$  from  $\rho$ ):  $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma'$  r.

**395**  $\lambda\omicron\lambda\sigma\theta\iota'$   $\acute{\alpha}\gamma\omega$  L. (The accent on the first  $\iota$  is faint.) The difference between the contracted  $\alpha\gamma$  and  $\epsilon\gamma$  in L may be seen by comparing vv. 913, 916.

$\pi\omicron\lambda\alpha\iota$  to Hades (O. C. 1569 f.). So Oedipus is led by 'Ερμῆς ὁ πομπὸς ἢ τε νεπέρα θεός (ib. 1548). As ἡ ἀφανὴς θεός she is associated with Hades (ib. 1556).

$\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$  has L's support here. That form occurs also in Eur. *Helen*. 175, but  $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$  in Aesch. *Cho*. 490. The *Il.* and *Od.* have only  $\Pi\epsilon\rho\sigma\epsilon\phi\acute{o}\nu\epsilon\iota\alpha$ .  $\Phi\epsilon\rho\sigma\epsilon\phi\acute{o}\nu\epsilon\iota\alpha$  occurs in *Hom. hymn*. 13. 2. Pindar uses  $\Phi\epsilon\rho\sigma\epsilon\phi\acute{o}\nu\epsilon\iota\alpha$ . Plato attests that, in his day, the popular form was  $\Phi\epsilon\rho\rho\epsilon\phi\alpha\tau\tau\alpha$ , which he explains as the goddess of wisdom, who enables men  $\phi\epsilon\rho\omicron\mu\epsilon\nu\omega\nu$  ἐφάπτεσθαι, to grasp changing phenomena. People were afraid to utter the name  $\Phi\epsilon\rho\sigma\epsilon\phi\acute{o}\nu\eta$  (*Crat.* 404 C). Attic inscr. of the 4th cent. B.C. give  $\Pi\epsilon\rho\sigma\epsilon\phi\acute{o}\nu\eta$ ,  $\Phi\epsilon\rho\sigma\epsilon\phi\acute{o}\nu\eta$ ,  $\Phi\epsilon\rho\rho\epsilon\phi\alpha\tau\tau\alpha$  (Meisterhans pp. 36 ff.). MSS. have  $\Phi\epsilon\rho\sigma\epsilon\phi\alpha\tau\tau\alpha$  (which should perh. be  $\Phi\epsilon\rho\rho\epsilon\phi\alpha\tau\tau\alpha$ ) in Ar. *Ran.* 671, *Th.* 287. A vase ascribed to c. 435 B.C. gives  $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\tau\tau\alpha$  (*sic*, Baumeister *Denkm.* p. 424). Welcker cites  $\Phi\epsilon\rho\epsilon\phi\alpha\tau\tau\alpha$  from an Agrigentine vase (*Götterl.* 1. 393). We may infer that Soph., c. 440 B.C., might have used either  $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$  or  $\Phi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ . The testimony of our oldest and best ms., L, may therefore be allowed to turn the scale.—In  $\Pi\epsilon\rho\sigma\epsilon\phi\acute{o}\nu\eta$ , the  $\phi\omega\nu$  is certainly  $\phi\alpha\nu$ , as in  $\acute{\Delta}\rho\gamma\epsilon\iota\phi\acute{o}\nu\eta\tau\eta\varsigma$ , and this comes out more clearly in  $\Pi\epsilon\rho\sigma\epsilon\phi\alpha\sigma\sigma\alpha$ : cp.  $\tau\eta\lambda\epsilon\phi\acute{\alpha}\sigma\sigma\alpha$  =  $\tau\eta\lambda\epsilon\phi\acute{\alpha}\sigma\sigma\alpha$ , Apollod. 3. 1. 1. The first part of the word is prob.  $\phi\epsilon\rho$ ,  $\phi\acute{\epsilon}\rho\omega$ ; and the name meant originally, 'she who brings (vegetation) to the light.' The initial  $\Pi$  would then have been due to the following  $\phi$  (cp.  $\pi\acute{\epsilon}\text{-}\phi\upsilon\kappa\alpha$  for  $\phi\acute{\epsilon}\text{-}\phi\upsilon\kappa\alpha$ ).

The replacement of the initial  $\Phi$  may have been prompted by a wish to mitigate the δυσφημία of the name by avoiding an association with  $\pi\acute{\epsilon}\rho\theta\omega$ .

**395**  $\epsilon$ .  $\kappa\acute{\alpha}\kappa\iota\sigma\tau\alpha$ , as a law-breaker (cp. 59):  $\delta\acute{\eta}$  with superl., see 58 n.— $\mu\omicron\iota\acute{\rho}\alpha\nu$ ...  $\beta\iota\omicron\nu$ : cp. 461.  $\acute{\epsilon}\xi\iota\kappa\alpha\nu$  of time, as *Ph.* 199.

**397**  $\epsilon$ .  $\acute{\epsilon}\nu$   $\acute{\epsilon}\lambda\pi\iota\sigma\iota\nu$   $\tau\rho\acute{\epsilon}\phi\omega$  =  $\acute{\epsilon}\lambda\pi\acute{\iota}\zeta\omega$ .  $\acute{\epsilon}\nu$   $\acute{\epsilon}\lambda\pi\iota\delta\iota$  (or  $\acute{\epsilon}\lambda\pi\iota\sigma\iota\nu$ )  $\acute{\epsilon}\iota\mu\iota$  was a common phrase. Cp.  $\acute{\epsilon}\nu$   $\pi\acute{o}\theta\eta$   $\lambda\alpha\beta\epsilon\iota\nu$   $\tau\iota$  (O. C. 1678).— $\phi\acute{\upsilon}\lambda\eta$   $\mu\acute{\epsilon}\nu$ ...  $\pi\rho\omicron\sigma\phi\iota\lambda\acute{\eta}\varsigma$   $\delta\acute{\epsilon}$ : cp. 669  $\kappa\alpha\lambda\acute{\omega}\varsigma$   $\mu\acute{\epsilon}\nu$ ...  $\epsilon\delta$   $\delta\acute{\epsilon}$ , n.

**399**  $\kappa\alpha\sigma\iota\gamma\gamma\eta\tau\omicron\nu$   $\kappa\acute{\alpha}\rho\alpha$ . Eteocles. Whatever view may be taken of vv. 904—920, few would question the genuineness of 900—903: and if the latter are genuine,  $\gamma\acute{\upsilon}\nu$   $\delta\acute{\epsilon}$  shows that Polyneices is not meant here. She speaks first of those kinsfolk to whom she had rendered pious offices in the usual manner. Then she comes to him who is uppermost in her thoughts,—the brother whose case was different from that of the others. In v. 23 she spoke of the rumour that Eteocles had been duly buried. But nothing here implies her presence at his  $\acute{\epsilon}\kappa\phi\omicron\rho\acute{\alpha}$ .  $\acute{\epsilon}\lambda\omicron\nu\sigma\alpha$   $\kappa\acute{\alpha}\kappa\omicron\sigma\mu\eta\sigma\alpha$  were acts preparatory to the  $\pi\rho\acute{o}\theta\epsilon\iota\varsigma$ . The  $\chi\omicron\alpha\iota$  could be rendered afterwards. She loved both brothers (cp. on 523). If father and mother were named here, without any mention of Eteocles, the omission would suggest that from *him* she could expect no welcome,—a contradiction of her real feeling (515). Further, the brevity of this reference to Eteocles heightens the effect of what follows.

ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 900  
 ἔλουσα κάκωσμησα κάπιτυμβίους  
 χοᾶς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν  
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.  
 ✓ [καίτοι σ' ἐγὼ τίμησα, τοῖς φρονούσιν, εὖ.  
 οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφυν, 905  
 οὐτ' εἰ πόσις μοι καθάνων ἐτήκετο,  
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.  
 ✓ τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;  
 πόσις μὲν ἂν μοι καθανόντος ἄλλος ᾔην,  
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον· 910  
 μητρὸς δ' ἐν Αἰδου καὶ πατρὸς κεκευθότιον  
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.  
 τοιῶδε μέντοι σ' ἐκπροτιμήσας ἐγὼ  
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν  
 καὶ δεινὰ τολμᾶν, ὧ κασίγνητον κάρα. 915

900—928 Dindorf rejects the whole of these 29 verses. 904 'τίμησα' τίμησα  
 L: cp. 457.—K. Lehrs rejects vv. 904—920. So Wecklein and Nauck. Nauck  
 formerly omitted from νῦν in 902 to Κρέοντι in 914 inclusive (so that v. 902 should  
 read, χοᾶς ἔδωκα· ταῦτ' ἔδοξ' ἀμαρτάνειν); and in 916 changed διὰ χειρὸν to διὰ  
 Κρέων. 905 A. Jacob (*Quaest. Sophocleae*, 1821, p. 363) first condemned

900 π. ὑμᾶς. This play supposes  
 Oedipus to have died at Thebes: see on  
 50.—λουσα κάκωσμησα: see nn. on  
 O. C. 1602 f. λουτροῖς τέ νυν | ἐσθῆτι τ'  
 ἐξήσκησαν ἢ νομίζεται. Cp. below, 1201.  
 —χοᾶς: cp. 431.—περιστέλλουσα: here,  
 of sprinkling the dust and pouring the  
 χοᾶς: cp. the general sense of the word  
 in *Al.* 1170 τάφον περιστελόντε. More  
 oft. of laying out the dead (like κοσμεῖν  
 here, and συγκαθαρμόζειν in *Al.* 922):  
*Od.* 24. 292 οὐδέ ἐ μήτηρ | κλαῦσε περι-  
 στελάσα. Verg. *Aen.* 9. 485 canibus date  
 praeda Latinis | Alitibusque iaces: nec te  
 tua funera mater | Produxi, pressive oculo-  
 los, aut vulnera lavi, | Veste tegens.—  
 δέμας: 205.

904—920 Few problems of Greek  
 Tragedy have been more discussed than  
 the question whether these vv., or some  
 of them, are spurious. Arist. (*Rhet.* 3.  
 16 § 9) quotes vv. 911, 912, and cer-  
 tainly had the whole passage in his text  
 of Soph. The interpolation, then, if  
 such it be, must have been made soon  
 after the poet's death; and has been im-

puted to his son Iophon (ὁ ψυχρός), or  
 some other sorry poet; or to the actors.  
 I confess that, after long thought, I can-  
 not bring myself to believe that Soph.  
 wrote 905—912: with which 904 and  
 913—920 are in organic unity, and must  
 now stand or fall. Some remarks will  
 be found in the Appendix.

The main points (to my mind) are  
 briefly these. (1) The general validity  
 of the divine law, as asserted in 450—  
 460, cannot be intelligibly reconciled with  
 the limitation in vv. 905—907. (2) A  
 still further limitation is involved in 911 f.  
 She has buried her brother, not simply as  
 such, but because, while he lived, he was  
 an irreplaceable relative. Could she have  
 hoped for the birth of another brother, she  
 would not, then, have felt the duty to be  
 so binding. (3) The composition of vv.  
 909—912 is unworthy of Sophocles.

904 'τίμησα' (cp. 'φάνη', 457 n.), with  
 εὖ (last word of v., as O. C. 642), I  
 honoured thee rightly, τοῖς φρονούσιν, in  
 the judgment of the wise; ethic dat.  
 (25 n.): cp. 514.

for, when ye died, with mine own hands I washed and dressed you, and poured drink-offerings at your graves; and now, Polyneices, 'tis for tending thy corpse that I win such recompense as this.

[And yet I honoured thee, as the wise will deem, rightly. Never, had I been a mother of children, or if a husband had been mouldering in death, would I have taken this task upon me in the city's despite. What law, ye ask, is my warrant for that word? The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again. Such was the law whereby I held thee first in honour; but Creon deemed me guilty of error therein, and of outrage, ah brother mine!

vv. 905—913 inclusive: and so Schneidewin, conjecturing in 914 *Κρέοντι μέντοι*, or *μόνῳ Κρέοντι*. Kvíčala condemns 905—912. 907 *ἂν ἡρόμην* r: *ἀνηρόμην* L. 911 *κεκευθότων*] *βεβηκόντων* Arist. *Rh.* 3. 16 § 9. *τετευχότων* (*τυγχάνω*) Clemens Alex. *Strom.* 6, p. 747, 30.

906 *ἐτήκετο*, lay mouldering: Plat. *Tim.* 82 E *ὅταν...τηκομένη σὰρξ ἀνάπαλιω εἰς τὰς φλέβας τὴν τηκεῖν*. So *tabum* of corpses, Verg. *Aen.* 8. 487.

907 *βλέ πολιτῶν*. This was Ismene's phrase (79). Antigone had believed that the city was on her side (509). This has been noted as a mark of spuriousness in the verse. But it cannot (I think) be fairly claimed as such; for, since the Chorus had seemed to fail in sympathy (838), she had regarded herself as *ἄφελος* (876) in Thebes.

908 *πρὸς χάριν*: see on 30.

909 *κ*. Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—*ἄνθρωπός μιν μοι ἂν ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλουμι· πατὴρ δὲ καὶ μητὴρ οὐκέτι μοι ζώντων, ἀδελφεὸς ἂν ἄλλος οὐδενὶ τρόπῳ γένοιτο*. Arist. *Rhet.* 3. 16 § 9 (if you introduce a trait of character which will seem improbable, the reason of it should be added): *ἂν δ' ἀπιστον ᾖ, τότε τὴν αἰτίαν ἐπιλέγειν, ὥσπερ Σοφοκλῆς ποιεῖ παράδειγμα τὸ ἐκ τῆς Ἀντιγόνης, ὅτι μᾶλλον τοῦ ἀδελφοῦ ἐκήδετο ἢ ἀνδρὸς ἢ τέκνων· τὰ μὲν γὰρ ἂν γενέσθαι ἀπολόμενα* [this = vv. 909, 910]: *μητὴρ δ' ἐν ᾧδῳ κ.τ.λ.* (he then quotes 911 f., with *βεβηκόντων*,—a mere slip of memory: see on 223).

Three points in these vv. are strange. (1) The gen. abs. *καθαρόντος*, for which a gen. has to be evolved from *πόσις*. The gen. of that word was not in Attic use ('*mihi non succurrit exemplum ubi πόσεος aut πόσεως legatur*,' Pors. *Med.* 906). Why was not *ἀνδρός* used? It looks as if the composer who made up these verses from Her. 3. 119 (see above) had sought to impart a touch of tragic dignity by substituting *πόσις* for the historian's word, *ἀνὴρ*. The gen. *καθαρόντος* cannot be taken (as some wish) with *ἄλλος*, 'different from the dead' (1). (2) *ἀπ' ἄλλου φωτός*. Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like *καὶ ταῖς ἂν ἄλλος, παιδὸς ἐστερημένη*. (3) *τοῦδ'* means the first husband's child, but is most awkward.—As to *οὐκ ἔστ' ἀδελφός κ.τ.λ.*, it may be somewhat inelegant; but it is not (as some urge) incorrect, since *οὐκ ἔστιν ὅστις = οὐδαίς*.

912 *ἐκπροτιμήσας*, 'having singled thee out for honour,' with ref. to the supposed cases in which she would *not* have paid the burial rites. The double compound occurs only here,—as *ἐξαφορώ* only in *O. C.* 1648.

καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν  
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου  
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,  
 ἀλλ' ὥδ' ἔρημος πρὸς φίλων ἢ δύσμορος  
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς.]

920

✓ ποίαν παρεξελθοῦσα δαιμόνων δίκην;  
 ✓ τί χρὴ με τὴν δύστηνον ἐς θεοὺς ἐτι  
βλέπειν; τίν' αὐδᾶν ξυμμάχων; ἐπεὶ γε δὴ  
 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτήσαμην.  
 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλά,  
 ✓ παθόντες ἂν ξυγγνωόμεν ἡμαρτηκότες.  
εἰ δ' οἷδ' ἁμαρτάνουσι, μὴ πλείω κακὰ  
πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

925

XO. ἐτι τῶν αὐτῶν ἀνέμων αὐταὶ  
ψυχῆς ῥίπαι τήνδε γ' ἔχουσιν.

930

KP. τοιγάρ τοῦτων τοῖσιν ἄγουσιν/  
κλαύμαθ' ὑπάρξει βραδυτήτος ὕπερ.

AN. οἷμοι, θανάτου τοῦτ' ἐγγυτάτω  
 τοῦπος ἀφίκεται.

KP. θαρσεῖν οὐδὲν παραμυθοῦμαι  
μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

935

917 οὔτε τοῦ] οὐ τέ του L (του from τοῦ): Schneidewin conject. οὔτε τω.

920 θανάτων... κατασκαφάς: L: θανόντων... κατασκαφάς r. 922 ε. Nauck rejects these two vv. 927 πλείω] Vauvilliers conject. μέω. 928 ἐκδίκως

L, with κ written above ν by S. 929 ε. ἐτι τῶν αὐτῶν ἀνέμων αὐταὶ | ψυχῆς ῥίπαι τήνδε γ' ἔχουσιν L. For αὐταὶ Erfurdt wrote αὐταί. Dindorf, thinking that ψυχῆς was a gloss on ἀνέμων, and that αὐταὶ was afterwards added for metre's

916 διὰ χερῶν... λαβὼν, i.e., by forcible arrest, as though I were a criminal. Cp. O. C. 470 δι' ὁσίων χερῶν θιγῶν (= 'with'), Aesch. Suppl. 193 (ἱκτηρίας) ἔχουσαι διὰ χερῶν.

917 ἀνυμέναιον: see on 814.

919 ἀλλ': cp. on 810.—πρὸς φίλων with ἔρημος (not with ἔρχομαι), forsaken on the part of my friends. The sense of πρὸς in Ph. 1070 is similar, though there it goes with the verb; ἢ καὶ πρὸς ὁμῶν ὥδ' ἔρημος, ὡς ξένοι, | λειψθήσομαι δὴ...;

921 δαιμόνων δίκην, that which the gods recognise (451), as distinguished from the human δίκη (854) which she has offended.

922 ε. If the gods allow her to suffer

for obeying them, is it not vain for her to invoke them?—βλέπειν εἰς τινα (for help), as Ai. 398, 514, El. 959.—τίνα... ξυμμάχων, what ally (of all conceivable allies)?—ἐπεὶ γε δὴ: cp. Tr. 484 ἐπεὶ γε μὲν δὴ. For the place of δὴ, cp. 726.—τὴν δυσσέβειαν, the repute of it; El. 968 εὐσέβειαν ἐκ πατρὸς | θανόντος ὁσσει: Eur. I. T. 676 καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι: Med. 218 δύσκληαν ἐκτήσαντο καὶ βραδυμίαν: Ion 600 γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι.

925 ε. The gods are allowing her to perish. But it does not follow that they approve of her doom: for they are sometimes slow in punishing wrong (O. C. 1536). Hence the dilemma, introduced

And now he leads me thus, a captive in his hands; no bridal bed, no bridal song hath been mine, no joy of marriage, no portion in the nurture of children; but thus, forlorn of friends, unhappy one, I go living to the vaults of death.]

And what law of heaven have I transgressed? Why, hapless one, should I look to the gods any more—what ally should I invoke,—when by piety I have earned the name of impious? Nay, then, if these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.

CH. Still the same tempest of the soul vexes this maiden with the same fierce gusts.

CR. Then for this shall her guards have cause to rue their slowness.

AN. Ah me! that word hath come very near to death.

CR. I can cheer thee with no hope that this doom is not thus to be fulfilled.

sake, gives *ἐτι τῶν αὐτῶν ἀνέμων ῥιπαί | τήνδε γ' ἔχουσιν*. 931 *τοι γάρ τοι τοῦτων* L. Dindorf conject. *τοιγάρτοι* καί: Wecklein, *τοιγάρτοι νυν*: Bothe, *τοιγάρ ταύτην*.—*τοῖσιν* r: *τοῖς* L. 933 *ἐγγυτάται* L.—Lehrs, with whom Nauck agrees, assigns these two vv. to the Chorus. 935 *ἐ* L gives these two vv. to Creon: Boeckh, to the Chorus. The Scholiast recognises both views.

by *ἀλλ' οὖν* ('well then'). (1) If the gods approve of my doom, then, after suffering it, I shall become conscious (in the other world) that I have sinned. (2) But if they disapprove of it, and regard Creon as the sinner, then they will punish him at last. And I could wish him no sorer doom than mine.—*ἐν θεοῖς*: cp. 459.—*ἐγγυνοῦμεν* = *συνειδελμεν*. Lys. or. 9 § 11 *συνέγνωσαν δὲ καὶ αὐτοὶ σφίσιν ὡς ἡδίκηκότες*, 'became conscious that they had done wrong.' The word could also mean, *ὁμολογήσαιμεν*, 'confess': but in that sense it regularly takes either an inf., as Her. 1. 91 *συνέγνω ἑωντοῦ εἶναι τὴν ἁμαρτάν*: or a dependent clause, as Plat. *Legg.* 717 D *ἐγγυγνώσκοντα ὡς εἰκότως...θυμοῖτ' ἄν*.—*ἡμαρτηκότες* belongs more closely to the verb than does *παθόντες*: cp. Plat. *Phaed.* 70 A (*ἡ ψυχὴ*) *διασκεδασθεῖσα ὀχληται διαπτομένη*. For the tragic masc. plur., when a woman speaks of herself, cp. *El.* 399.

927 *ἐ* οἷδε, Creon: cp. 10.—*μὴ πλείω*, i.e. she will be content if they suffer *ἴσα*. She can imagine no worse fate. The tame conjecture *μέλω* would not express

this bitter feeling.—*καὶ δρῶσιν*, do on their part: *O. C.* 53 n.

929 *ἐ* *ἀνέμων-ῥιπαί* *ψυχῆς*, storm-gusts of the soul: both genitives are possessive: cp. 795 *βλεφάρων-ἡμερος...νόμφας*—Dindorf's expulsion of *αὐταί* | *ψυχῆς* (cr. n.) is unwarranted. *ψυχῆς* interprets the figurative sense; for *αὐταί* after *τῶν αὐτῶν* cp. n. on 155 ff. (*νέοχος νεαραῖσι*).

931 *ἐ* *τούτων*, neut., causal gen. (*O. T.* 48). After *τήνδε γ'*, this is better than *ταύτην* would be: *τοιγάρτοι* (whether with *καί* or with *νυν*) would be displeasing.—*κλαύμαθ'*: cp. 754: so *Ph.* 1260 *ἐκτός κλαυμάτων*.—*ὕπερ* = *ἐνεκα* (*O. T.* 165 n.). *οἶμοι* follows, but the change of person excuses the breach of synapheia: so *O. C.* 139 *τὸ φατιζόμενον* is followed by *ὡς*, and *ib.* 143 *πρέσβυς* by *οὐ*.

933 *ἐ*. This threat (to the guards) 'has come very near to death,' i.e., 'portends imminent death for me.' The phrase is not fig., 'is bitter as death to hear' (being a prelude to death).

935 *ἐ*. Said by Creon, clearly—not by the Chorus. 'I can give thee no encouragement (*οὔδεν* adv.) to hope that

AN. ὦ γῆς Θήβης ἄστρ' πατρῶν  
καὶ θεοὶ προγενεῖς,  
ἄγομαι δὴ κοῦκέτι μέλλω.  
λεύσσετε, Θήβης οἱ κοιρανίδαι,  
τὴν \*βασιλειδᾶν μούνην λοιπὴν,  
οἷα πρὸς οἶων ἀνδρῶν πάσχω,  
τὴν εὐσεβίαν σεβίσασα.

940

στρ. α'. XO. ἔτλα καὶ Δανάας οὐράνιον φῶς  
2 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς.

945

937 γῆς made from γῆ in L. 939 δῆ is the reading of A: δὴ 'γῶ of L. The latter arose from the wish to make the paroemiac into a dimeter. 940 οἱ ὦ Pallis. 941 τὴν βασιλῖδα μούνην λοιπὴν L. The correction βασιλειδᾶν, which recent edd. have generally received, was first proposed by K. Winckelmann (Salzwedler Programm, p. 30, 1852); afterwards by M. Seyffert, in his ed. (1865). Triclinius conjectured

the doom is not to be ratified on this wise' (i.e., by death). μὴ οὐ, not μή, on account of οὐδέν (443 n.).—κατακυροῦσθαι, pres. denoting what is to be; Ph. 113 αἰρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα. Attic prose used κυροῦν or ἐπικυροῦν (γνώμην, νόμον, ψήφισμα, etc.). Cp. Creon's peremptory word τελείαν in 632.—ταύτη (722) combined with τάδε: cp. 39.

938 θεοὶ προγενεῖς, ancestral, not merely as protectors of the race, but also as progenitors. She thinks esp. of Ares and Aphrodite, the parents of Harmonia, wife of Cadmus: Aesch. Theb. 135 σὺ τ', Ἄρης, πόλιν Κάδμου ἐπώνυμον | φύλαξαι κήδεσσι τ' ἐναργῶς. | καὶ Κύπρις, ἅτ' εἰ γένους προμάτωρ, | ἄλευσον. Dionysus, the son of 'Cadmean' Semele (1115), is another of the deities meant. προγενής, born before one, a poet. word, unfamiliar to good Attic prose, but used by Aristotle and later writers, usu. in comparat. (as οἱ προγενέστεροι, 'those who have gone before us'): so οἱ μεταγενέστεροι.

939 δῆ = ἦδη (O. T. 968), as in καὶ δῆ.—κοῦκέτι μέλλω, and am no longer (merely) about to be led away: cp. O. C. 1074 ἔρδουσ' ἢ μέλλουσιν; Ph. 1255 κάμει τοι | ταῦτόν τ' ὅδ' ὅψει δρόντα κοῦ μέλλοντ' ἔτι. Meineke's conjecture μελλῶ (= μέλλῃς, Aesch. Ag. 1356) was needless.—Seyffert understands, 'I make no more delay,'—said firmly and proudly: she scorns to bring punishment on her guards by detaining them longer. But this does not suit ἀγομαὶ δῆ.

940 οἱ κοιρανίδαι, the Theban εὐπατριδαὶ of the Chorus: see on 843. The nom. with art., instead of voc., = 'ye who are princes of Thebes,' and so brings out the implied reproach to their apathy. This constr. usu. has a somewhat peremptory tone, as Plat. Symp. 218 B οἱ δὲ οἰκέται... πύλας... τοῖς ὥσιν ἐπιθεσθε. It is different when a voc. precedes the art. and partic., as Ar. Av. 30 ἄνδρες οἱ παρόντες ἐν λόγῳ: cp. on 100 f.

941 βασιλειδᾶν, i.e., of the race of the Labdacidae. This correction of βασιλῖδα is certain. In Plat. Critias 116 C, τὸ τῶν δέκα βασιλειδῶν γένος, the same corruption, βασιλῖδων, occurs in the MSS. Suidas has βασιλειδῆς· ὁ τοῦ βασιλέως (where Küster wrongly proposed ὁ τοῦ Βασιλείου). In adding the patronymic suffix ῖδα to a stem in εὔ (βασιλεῖν), the ν is dropped, as in the gen. plur. (βασιλέων); hence βασιλε-ίδης, βασιλείδης: cp. Πηλε-ίδης.—μούνην, ignoring Ismene; not in bitterness (cp. on 559), but because she feels that, in spirit at least, she herself is indeed the last of the race. It is otherwise when Oed. speaks of his daughters as his only children (O. C. 895); and when Electra says that she is ἀνευ τοκέων (187),—since Clytaemnestra is a μήτηρ ἀμήτωρ (1154).

942 εὐσεβίαν. Epic and lyric poetry could substitute -ια for -εια in fem. nouns from adjectives in -ης: so O. C. 1043 προμηθίας; Pind. P. 12. 4 εὐμενία; Aesch. Eupr. 534 δυσσεβίας; Eur. H. F. 696

AN. O city of my fathers in the land of Thebè! O ye gods, eldest of our race!—they lead me hence—now, now—they tarry not! Behold me, princes of Thebes, the last daughter of the house of your kings,—see what I suffer, and from whom, because I feared to cast away the fear of heaven!

[ANTIGONE is led away by the guards.

CH. Even thus endured Danaë in her beauty to change <sup>1st</sup> the light of day for brass-bound walls; <sup>strophe</sup>.

βασιλειαν: Bergk, Λαβδακιδᾶν: Doederlein, Οἰδιπόδα: Seidler and others, βασιληίδα. Emperius proposed λεύσσετε Θήβης τὴν κοιρανιδᾶν | μούνην λοιπὴν, regarding τὴν βασιλῖδα as a gloss. 943 εὐσέβειαν MSS.: εὐσεβίαν Triclinius, saying, οὕτω χρὴ γράφειν ἰωνικῶς... ἀλλὰ καὶ τὸ σεβίσασα ἀπὸ τοῦ σεβίζω ὀφείλεις λέγειν, which shows that his text had σεβήσασα. 944-954 L divides the vv. thus: ἐτλα—| ἀλλάξει—| αὐλαῖς—| τυμβήρει—| καίτοι—| καὶ Ζηνὸς—| σκε γοῦν—| ἀλλ' ἂν—| οὐδ' ἂν νιν—| οὐ πύργος—| κελαίαι... ἐκφύγοιεν.

εὐγενίας. The motive was metrical convenience. Such forms are not Ionic, as Triclinius called them (cr. n.): thus Herod. used ἀληθείη, not ἀληθίη; though there are other cases in which Ionic substitutes ε for ει (as βαθέα, ἐπιτήδεος, etc.).—σεβίσασα, of respecting a law or custom: so O. C. 636, Ai. 713 (θέσμα...σέβων).

944-987 Fourth stasimon. 1st strophe 944-954 = 1st antistrophe 955-965. 2nd str. 966-976 = 2nd antistr. 977-987. See Metrical Analysis.

As Antigone spoke the verses ending at 943, the guards were in the act of leading her forth. The choral ode may have begun before she had vanished; but she is not to be conceived as still present when she is apostrophised (949, 987).

A princess is about to be immured in a rocky cell. The Chorus remember three other royal persons who have suffered a like fate—Danaë, Lycurgus and Cleopatra. The only points which these cases have in common with Antigone's are the facts of noble birth and cruel imprisonment.

All four cases illustrate the same general truth—no mortal can resist fate. Danaë and Cleopatra were innocent; Lycurgus was guilty. But the Chorus do not mean to suggest Antigone's guilt or innocence; still less, to foreshadow the punishment of Creon. On this side, the ode is neutral, purely a free lyric treatment of the examples. Such neutrality suits the moment before the beginning of the περιπέτεια. Teiresias is soon to come.

944 ε. Acrisius, the father of Danaë, was king of Argos. The oracle at Delphi told him that he was to be slain by his

daughter's son. He therefore immured the maiden in a chamber built for that purpose within the precincts of his house at Argos. Here Zeus visited her in the golden rain; she bore Perseus; and Acrisius sent mother and child adrift on the Aegean in a chest; but Zeus heard her prayer, and brought them safely to the island of Seriphus. Both Soph. and Eur. wrote a Δανάη: Soph. wrote also an Ἀκρίσιος.

καὶ Δανάας δέμας ἐτλα ἀλλάξει οὐράνιον φῶς: note the bold order of words, and cp. Ph. 598 f. (τίνος...πράγματος). ἐτλα καὶ is a Homeric echo, from Il. 5. 382 ff. Aphrodite has been wounded by Diomedes: her mother Dionè comforts her by saying that Ares, Hera, and Hades have also suffered wounds: τέτλαθι, τέκνον ἐμὸν... | τλή μὲν Ἄρης... | τλή δ' Ἥρη... | τλή δ' Αἰδὼς. So here we have three examples—Danaë, Lycurgus, Cleopatra.—δέμας in periphrasis (Tr. 908) here suggests her youthful beauty.—ἀλλάξει οὐρ. φῶς ἐν χαλκοῦ. αὐλαῖς, 'to give up light, (so as to be) in a prison, i.e. to exchange the light for the darkness of a prison. ἀλλάσσω τί τίνος can mean either to give, or to take, one thing in exchange for another. When ἀλλάσσω is used absolutely, with ref. to place, it more naturally means 'to go to' (Eur. Hec. 483 ἀλλάξας Ἀἶδα θαλάμους), not, as here, 'to leave': but ἀμείβω is freq. in both senses. Cp. Ph. 1262 ἀμείψας...στέγας (having quitted them).

χαλκοῦτόις αὐλαῖς, 'a brass-bound dwelling': poet. pl. for sing., like δώματα, etc.: cp. 785. Pherecydes (ap. schol.



3 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·

4 καίτοι <καὶ> γενεᾷ τίμιος, ὦ παῖ παῖ,

5 καὶ Ζηνὸς ταμιεύσκε γονὰς χρυσορύτους. 950

↓ 6 ἀλλ' ἄ μοιριδία τις δύναισι δεινά·

7 οὐτ' ἂν νιν, \*ὄλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ ἀλί-  
κτυποι

8 κελαιναὶ νᾶες ἐκφύγοιεν.

ἀντ. α'. ζεύχθη δ' \*ὀξύχολος παῖς ὁ Δρύαντος, 955

2 Ἡδωνῶν βασιλεὺς, κερτομίῳις ὀργαῖς,

3 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῶ.

948 καὶ after καίτοι was added by Hermann. Wieseler conject. καίτοι γ' ἦν: as γεν follows, a scribe reading ΓΕΝΤΕΝ might easily omit γ' ἦν.—γενεᾷ L: γενεᾷ in Dresd. a was prob. either a late conject., or a mere error. (γέννα Aug. b, V<sup>4</sup>).—Hartung conject. ἦν, ὦ παῖ (instead of ὦ παῖ, παῖ): and so Blaydes. 950 χρυσορύτους L: χρυσορύτους Triclinius. 952 ὄλβος Erfurdt: ὄμβρος MSS.

Apoll. Rhod. 4. 1091 describes it as 'a brazen chamber (θάλαμον...χαλκοῦν) made under ground, in the court-yard (αὐλή) of his house.' Paus. (2. 23. 7) says that he saw at Argos κατάγειον οἰκοδόμημα, ἐπ' αὐτῷ δὲ ἦν ὁ χαλκοῦς θάλαμος (made by Acrisius): i.e. the θάλαμος itself was above ground;—as Horace calls it *turris aenea* (C. 3. 16. 1). By the epithet χαλκοῦς the legend evidently meant to denote the strength and security of the prison,—as though the doors were of bronze. But it is very probable that this epithet originally came into the story through a reminiscence of a tomb (like the 'treasury of Atreus' at Mycenae), to the walls of which bronze plates had been nailed. (Cp. *Introd. to Homer*, ch. II. § 25.) In Simonides fr. 37. 7 χαλκογόμφῳ is said of the chest in which Danaë was sent adrift,—not of the θάλαμος.

946 τυμβήρει: cp. on 255.—κατεζεύχθη: was brought under the yoke, i.e., was strictly confined. Her. 8. 22 εἰ... ὑπ' ἀναγκαίης μέγανος κατέζευχθε ἢ ὥστε ἀπίστασθαι, if ye are in the bondage of a control too severe, etc. Cp. ζεύχθη, 955.

948 π. τίμιος, sc. ἦν: cp. 834. Hermann's καίτοι καὶ is preferable to Wieseler's καίτοι γ' ἦν, because the doubled καὶ is forcible, while καὶ Ζηνὸς (without a previous καὶ) would be somewhat weak.—ταμιεύσκε, as a precious charge. Cp. Aesch. *Eum.* 660 τίκτει δ' ὁ θρώσκων:

ἡ δ' (the mother) ἄπερ ξένῳ ξένη | ἔσωσεν ἔρνος. The iterative form occurs in only three other places of trag.: 963: Aesch. *Pers.* 656 ἔσκεν, Aesch. fr. 305 κλάισκον.—χρυσορύτους, for metre's sake, like *Λι.* 134 ἀμφύρτον: ρρ regularly follows a simple vowel, but ρ a diphthong (O. C. 469).—A bowl (κρατήρ) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danaë; she is sitting on the bed in her chamber, and preparing to retire to rest. A second scene, on the same bowl, represents the moment when she is about to be placed, where Simonides imagines her, λαρνακι ἐν δαιδαλέᾳ. Both paintings are reproduced by Baumeister (*Denkm.* p. 407).

951 ἄ μοιριδία τις κ.τ.λ. The peculiar place of τις makes it really equiv. to a parenthetical thought: 'the power of fate (whatever it may be) is a dread power.' So, while the general sense is what would be ordinarily given by ἄ μοιριδία δύναισι δεινά τις (δύναισι) ἐστίν, the actual order of the words is more expressive. This is not merely an instance of τις preceding the adj. (as though τις δεινά stood for δεινά τις, cp. *Ph.* 519). Nor, again, is it strictly parallel with εἴταν δ' ὁ κύριος | παρῇ τις (O. C. 288), where art. and subst. precede; though it is similar.

952 π. οὐτ'...ὄλβος: wealth cannot buy off fate; arms cannot vanquish it; walls cannot keep it out; flight beyond sea cannot elude it.—Bacchylides fr. 36

and in that chamber, secret as the grave, she was held close prisoner; yet was she of a proud lineage, O my daughter, and charged with the keeping of the seed of Zeus, that fell in the golden rain.

But dreadful is the mysterious power of fate; there is no deliverance from it by wealth or by war, by fenced city, or dark, sea-beaten ships.

And bonds tamed the son of Dryas, swift to wrath, that king of the Edonians; so paid he for his frenzied taunts, when, by the will of Dionysus, he was pent in a rocky prison.

955—965 L divides thus: ζεύχθη—| 'Ηδωνῶν—| ὀργαῖς—| περρώδει—| οὕτω—| ἀνθηρόν... κεῖροσ—| ψάων—| παθεσκε—| γυναικας—| φιλαύλους... μούσας.  
955 δέυχθως MSS. (in L from δέυλδχως): δέυχολος Scaliger. 958 περρώδει] ei made from η in L.

θνατοῖσι δ' οὐκ αὐθαίρετοι | οὐτ' ἄλβος οὐτ' ἀκαμπτος Ἄρης οὐτε παμφθέρεος στάσις, | ἀλλ' ἐπιχειρῶντι νέφος ἄλλοτ' ἐπ' ἄλλαν γαίαν ἃ πάνδωρος αἶσα.—πύργος, city-walls, with their towers (O. T. 56).—οὐτ'... οὐτ', followed by οὐ... οὐχ: so even when only one οὐτε has been used, 249 n.

955 ζ. ζεύχθη, was brought under the yoke. As κατεζεύχθη in 946 better suited the sense, 'was strictly confined,' so here the simple ζεύχθη better suggests the idea, 'was tamed by imprisonment.'—δέυχολος κ.τ.λ. = ὁ Δρύωντος δέυχολος παῖς: the adj. is epithet, not predicate. Verg. *Aen.* 3. 13 Terra procul vastis colitur Mavortia campis, | Thraces arant, acri quondam regnata Lycurgo.

The 'Ηδωνοί, or 'Ηδῶνες (Thuc. 2. 99), occupied in historical times the part of Thrace E. of the Strymon and W. of the Nestus. In earlier times they had dwelt further west, but had been driven eastward by the Macedonian conquest of Mygdonia.

Dionysus, when he came from Asia with his new rites, was opposed by Lycurgus in Thrace, as by Pentheus at Thebes. The Λυκούργεια of Aeschylus is known from the schol. on Ar. *Th.* 135. This trilogy consisted of 'Ηδωνοί, Βασσαρίδες, Νεανίσκος, with Λυκούργος as satyric drama. In *Il.* 6. 130 ff. Dionysus, pursued by Lycurgus, dives beneath the sea; Thetis receives him; and Zeus blinds Lycurgus.

κερτομῶις ὀργαῖς, causal dat. with ζεύχθη: was subjugated by reason of the bursts of fury in which he reviled

Dionysus. For the dat., cp. 391, 691: *El.* 838 χρυσοδέτοις ἔρκεσι κρυφθέντα γυναικῶν, (Amphiaraus) buried alive, by reason of a woman's golden snares. ὀργαῖς might be general, 'moods' (355), but here has its special sense, though plur.: cp. Aesch. *Eum.* 848 ὀργὰς ξυνολῶ σοι. The dat. could be taken as a modal dat. with δέυχολος ('in,' or 'with,' his ὀργαί), but this is less good.—We could not take ζεύχθη... ὀργαῖς as 'was enslaved to (his own) fierce moods.'—The recurrence of κερτομῶις in 961 is noteworthy, but not a ground for suspicion (76 n.): cp. 613 οὐδὲν ἔρπει with 618: and 614 ἐκτός ἄπας with 625. The idea of κερτομῶις is mockery, or bitter jest: cp. *Ph.* 1235 κερτομῶν λέγεις τάδε; with the answer, εἰ κερτομῶις ἐστὶ τάληθ' ἔλεγε. The word is illustrated by the whole scene in which Pentheus mocks and taunts Dionysus (Eur. *Bacch.* 451—514). So Aesch. fr. 59 made Lycurgus ask, ποδαπὸς δ' γύννεις; ('whence comes this womanish youth?').

957 ἐκ Διονύσου, by his command (O. C. 67 n.). Lycurgus, having been driven mad by Dionysus, did many violent deeds, until at last the Edonians were commanded by an oracle to imprison him in a cave on Mount Pangaeus (Apollod. 3. 5. 1). He was afterwards torn asunder by wild horses (*ib.*), or devoured by panthers (Hyginus *Fab.* 132).—περρώδει... δέσμῳ, the cave. Cp. Plat. *Legg.* 864 E ἐν δημοσίῳ... ζυμῶ δέθει. —καταφαρκτος: for the spec. ang, cp. on 241.

4 οὕτω τᾶς μανίας δεινὸν ἀποστᾶζει

5 ἀνθηρόν τε μένος. κείνος ἐπέγνω μανίαις 960

6 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.

7 παύεσκε μὲν γὰρ ἐνθέους γυναικάς εὐϊὸν τε πῦρ,

8 φιλαύλους τ' ἡρέβιζε Μούσας. 965

στρ. β. παρὰ δὲ Κρανεῶν \*πελάγει διδύμας ἁλὸς

127 σπλάγχνον

960 ἀνθηρόν] Nauck conject. ἀτρήν: Pleitner and Wolff, ἐνθηρον.—Schneidewin wrote ἀνθηρόν τὸ μένος. 961 ψαύων] Herwerden conject. χραίνων: M. Schmidt, θήγων: Nauck (formerly), θραύων: Mekler, σεύων. 965 φιλαύλους L: φιλαύλους τ' γ: φιλαύλους δ' Seyffert, and so most recent edd. 966—976 L divides the vv.

959 ε. οὕτω, i.e., under the discipline of the rocky prison.—ἀνθηρόν, bursting into flower, hence, fig., exuberant, or at its height: cp. Plat. *Polit.* 310 D πέφυκεν ἀνδρία...κατὰ μὲν αρχὰς ἀκμάζειν ῥώμῃ, τελευτῶσα δὲ ἐξανθεῖν παντάπασιν μανίαις: Aesch. *Pers.* 821 ὕβρις...ἐξανθοῦσ'. So oft. ἀνθος=ἀκμή, as *Tr.* 998 τὸδ' ἀκλήγον | μανίας ἄνθος.—ἀποστᾶζει=ἀπορρεῖ, 'trickles away,' so 'gradually passes off.' The fig. use of ἀνθεῖν being so familiar, the change of metaphor in ἀποστᾶζει would hardly be felt. Wecklein, indeed, conceives that the poet is thinking of a tumour, which bursts when it has attained its full size. Unity of metaphor can be bought too dearly.—Others understand: 'so dread and exuberant is the rage that flows from madness': i.e., 'so dreadful was the excess of impiety into which L. had been led by his madness.' But here we look rather for some direct comment on his punishment. His abasement (ζεύχθη) is the theme of these verses. The reference to his crime comes later (962).

960 ε. ἐπέγνω τὸν θεόν, μανίαις ψαύων (αὐτοῦ) ἐν κ. γλώσσαις: he came to know the god, when in madness he assailed him with taunts. He had mistaken Dionysus for an effeminate mortal (see on 955 f.). Cp. *Od.* 24. 216 πατρός περὶ ῥήσομαι...| αἶ' ἐμ' ἐτιγνώ (recognise). ψαύω nowhere else takes an acc. in class. Greek (see on 546, 859), and it is unnecessary to regard this passage as a solitary example. Poetry, esp. lyric, allowed occasional boldness, and even harshness, in the arrangement of words (cp. 944: *O. T.* 125<sup>14</sup>n.: *O. C.* 1428). Even in prose we could have (e.g.) ἐνίκησαν ἄφνω ἐπιπε-

σόντες τοὺς πολέμους, though the partic. could not govern an acc. Here the order is only so far bolder, that τὸν θεόν divides ψαύω from ἐν κ. γλώσσαις: as if, in our example, a second qualification of ἐπιπεσόντες (such as νύκτωρ) followed τοὺς πολέμους. But, since the meaning of ψαύων is already indicated by μανίαις, we are not mentally straining forward for a clue to be given by ἐν κερτ. γλώσσαις. That is, we are not forced to bind the words, ψαύων τὸν θεόν, closely together in our thought, but can easily take the sentence as though it were pointed thus:—ἐπέγνω, μανίαις | ψαύων, τὸν θεόν, ἐν κερτ. γλώσσαις.—μανίαις, modal (rather than causal) dat.—ψαύων like καθαπτόμενος (ἀντιβλοῖς ἐκέεσσι, *Od.* 18. 415), but also suggesting profanation,—ἀθικτοῦ θυγατρων.—ἐν='with' (764 n.).—γλώσσαις, a bold use of the plur., due to the fact that the sing., with an adj., could so easily be fig., e.g. κακὴ γλώσσα='slander': so κερτόμοι γλώσσαί='taunts.'

963 ε. παύεσκε: see on 950.—ἐνθέους γυναικάς: the Maenads attendant on Dionysus, cp. 1128, 1150, *O. T.* 212, *O. C.* 680.—εὐϊόν...πῦρ, the torches which the Bacchanals swing while they raise the cry εὐῶ. In *O. T.* 211 the god himself is εὐϊός. Cp. Eur. *Bacch.* 307 (Dionysus by night on Parnassus) πηδῶντα σὺν πέκαισι διδούρων πλάκα.

965 Μούσας. An interesting illustration is afforded by a sarcophagus in Baumeister's *Denkmäler*, p. 837. In the centre of the group is the raging Lycurgus, with uplifted axe, about to slay the Dionysiac nymph Ambrosia, who cowers at his feet. A Fury is on each side of him, urging him on. To the right is Dionysus,—about to

There the fierce exuberance of his madness slowly passed away. That man learned to know the god, whom in his frenzy he had provoked with mockeries; for he had sought to quell the god-possessed women, and the Bacchanalian fire; and he angered the Muses that love the flute.

And by the waters of the Dark Rocks, the waters of the <sup>2nd</sup> twofold sea, <sup>strophe.</sup>

thus: παρὰ—| διδύμασ—| ἀκταί—| ἦδ' ὁ θρηκιδῶν—| ἔρ'—| δισσοῖσι—| εἶδεν—| τυφλωθέν—| ἀλαύν—| ἀραχθέν—| χεῖρεσσι... ἀκμαῖσι. 986 ε. παρα δε (sic) κυανέων πελάγειον (note the accent) πετρῶν | διδύμασ ἀλδσ L. Bruck omitted πετρῶν. Κυανεῶν F. Wieseler. For πελάγειον I conjecture πελάγει. See comment.

save the nymph by changing her into a vine; and behind him stand his followers. At the extreme left are three Muses—Urania, with globe; Clio, with roll; Euterpe, prob. with flutes. (Zoega seems clearly right in thus explaining the three women: others have made them Moirae.)—The close relation of Dionysus with the Muses is marked by one of his Attic titles, Μεληπόμενος (Paus. 1. 2. 5), as conversely Apollo had the title Διονυσόδοτος (id. 1. 31. 4). Muses were sometimes said to have nursed him. (Cp. Welcker, *Götterl.* 2. 611.)

The monuments relating to the myth of Lycurgus have been critically treated by Michaelis (*Annal. Inst.* 1872, pp. 248—270). The Italian vase-paintings follow a version different from that of Soph., viz. that the frenzy of Lycurgus was wreaked on his own son and wife. A large Neapolitan vase gives two pictures: in one, we see his murderous rage; in the other, Dionysus sits on his throne in calm majesty, stroking his panther.

986 Cleopatra is the third example. Her father was the wind-god, Boreas: her mother, the Athenian Oreithyia, whom he carried off to his wild home in Thrace. Cleopatra married Phineus, king of the Thracian Salmydessus, on the w. coast of the Euxine, not far from the entrance to the Bosphorus. She bore him two sons. He afterwards put her away, and imprisoned her. Her imprisonment is not directly mentioned here: but cp. Diod. 4. 44, who says of Heracles, when serving with the Argonauts, τὴν Κλεοπάτραν ἐκ τῆς φυλακῆς προαγαγεῖν. Phineus then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra's two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone's: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The poet chooses the moment at which Cleopatra's sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perh., as having an Attic interest (982). Soph. wrote two plays called *Φινεύς*. We know only that Cleopatra's sons were there called *Ῥαρθος* (? *Παρθένιος* H. Weil) and *Κράμβος*: and that the subsequent blindness of Phineus was represented as a punishment of his cruelty (schol. Apoll. Rhod. 2. 178). Eidothea was mentioned by Soph. in his *Τυμπανιστοί* (schol. on 980),—a play which perh. concerned the Dionysiac worship, since the *τύμπανον* (kettle-drum) was used in his *ὄργανα* as well as in those of Cybelè. Another version called her *Idaea*, daughter of Dardanus.

παρὰ δὲ Κυανεῶν πελάγει δ. ἀλδς. For the double possessive gen., cp. 795, 929. πελάγει... ἀλδς, as Eur. *Ιγν.* 88 πέλαγος Αἰγαῖας ἀλδς, the Homeric ἀλδς ἐν πελάγεσσιν, etc. The rocky islets on the N. side of the entrance from the Euxine to the Bosphorus were regularly called *Κυανεαί* simply (without *νήσοι* or *πέτραι*, Her. 4. 85). L's πετρῶν has long been recognised as a gloss. But Wieseler's change



are the shores of Bosphorus, and Thracian Salmydessus; where Ares, neighbour to the city, saw the accursed, blinding wound dealt to the two sons of Phineus by his fierce wife,—the wound that brought darkness to those vengeance-craving orbs, smitten with her bloody hands, smitten with her shuttle for a dagger.

(formerly) conject. ἀγχοῦρος. Seyffert, ἀρχέπολις.

972 ἀρατὸν] Hermann conject. ἀρακτὸν: Schneidewin, ἀραῖον.

973 τυφλωθέν MSS.: ἀραχθέν Wunder. 975 ἀραχθέν ἐγγέων L: the later MSS. have either this or ἀραχθέν ἀχέων. Seidler and Lachmann restored ἀραχθέντων. Nauck would prefer τυφλωθέντων here, and ἀραχθέν in 973.

970 ἀγγίπολις Ἄρης. This reading (L's) agrees metrically with the antistrophe (981 ἀρχαιογένων), if we suppose the 2nd and 3rd syllables of ἀγγίπολις to represent a resolved long syllable. Such a resolution is rare, but not unexampled: see on 798. We could avoid it by reading, with Gleditsch, ἀκταὶ Βοσπόρια, ἢ ὁ Θρηκῶν ἄξενος | Σαλμυδησὸς Ἄρης τ' ἀγγίπολις. But (a) this does not explain how ἦδ' came into the MSS.: and (b) it is evidently better to say, 'where Ares saw,' than, 'where Salmydessus and Ares saw.' The reference to the god's cruel joy would thus lose much of its force. If, on the other hand, ἀγγίπολις is read, then Ἄρης has ᾶ, and in 981 we must suppose the loss of a syllable after ἀρχαιογένων. But such a loss is very improbable: the verse appears sound. Neither ἀγχοῦρος nor ἀρχέπολις has any likelihood.—Ares is 'neighbour to the city' of Salmydessus because his home is in Thrace (*Il.* 13. 301, etc.). There may also be a special reference to some local shrine. 'He saw the wound dealt': i.e., it was a deed such as he loves to see.

971 κ. Φινιδᾶις, dat. of interest, with τυφλωθέν.—ἀρατὸν, accursed, bringing a curse on the authors of the wound. In his dramatic treatment of the story, Soph. had connected this blinding of the sons with the punishment of blindness which the gods afterwards inflicted on Phineus himself (schol. Apoll. Rhod. 2. 178).—ἔλκος τυφλωθέν. τυφλοῦν ἔλκος = to inflict a blinding wound. Cp. *Ai.* 55 ἔκειρε... φθον, he dealt death by heaving down. Eur. *Suppl.* 1205 τρώσης φθον, (wherever) thou dealest the death-wound. Verg. *Aen.* 11. 82 caeso sparsuros sanguine flammam (caedere sanguinem = to shed blood by cutting). In such pregnant idioms the special verb = a general verb plus the partic. of the special verb used

instrumentally: e.g., τυφλῷ ἔλκος = ποιῶ ἔλκος τυφλῶν.—ἐξ here = ὑπό of the direct agent: for, as κερκίδων indicates, she did it with her own hand. Distinguish ἐκ Διονύσου in 957 (by his order).

974 ἄλαδν... κούκλοις, sightless for the orbs, i.e., making them sightless. Cp. Pind. *O.* 1. 26 καθαροῦ λέβητος, the purifying cauldron.—ἄλαστοροισιν. The form ἄλαστορος was used by Aesch. as = ἄλαστωρ (fr. 87 πρηνυμένης δ., fr. 286 μέγαν δ.). The form may have been generally current, since Pherecydes used Ζεὺς Ἀλάστορος instead of Ζ. Ἀλάστωρ (Cramer *Anecd.* 1. 62). The blind orbs are ἀλάστοροι, 'avenging spirits,' in the sense that they mutely appeal to the gods for vengeance.—For the παρήχησις (*O.* *T.* 371) Wolff cp. *Il.* 6. 201 κατὰ πείδιον τὸ Ἀλγίων ὅλος ἄλατο.

975 ἀραχθέντων. So ἀράσσω is used of Oed. striking his eyes with the περόναι (*O.* *T.* 1276).—ὑπὸ with dat. of the instrument, as in the epic ὑπὸ χειρὶ δαμῆναι, *O.* *T.* 202 ὑπὸ σῶ φθίσον κεραυνῶ.

976 κερκίδων, poet. plur. for sing., like βωμοί, σκήπτρα, etc.—The κερκίς (κρέκω, to strike the web in weaving) was 'like a large netting needle' (Rich s.v. *radius*), 'rather longer than the breadth of the web.' It was used for two purposes. (1) As a rod with which to strike the threads of the woof, in order to condense them. The flat blade called σπάθη was a later substitute. In the modern loom this is done by the moveable bar called the 'batten.' (2) As a shuttle, i.e., an instrument for shooting the threads of the woof (κρόκη) from one side of the loom to the other, between the threads of the warp (στήμων). In the East weavers sometimes use a long reed for both these purposes. Eur. *Trö.* 198 οὐκ ἴδαίσις ἰστοῖς κερκίδα | δυνεύουσ' ἐξαλλάξω ('no more,

- ἀντ. β.      κατὰ δὲ τακόμενοι μέλερι μελέαν πάθαν      977  
 2 κλαῖον, ματρός ἔχοντες ἀνύμφευτον γονάν.      980  
 3 ἀ δὲ σπέρμα μὲν ἀρχαιογόνων  
 4 ἄντας· Ἐρεχθεῖδαν,  
 5 τηλεπόροις δ' ἐν ἄντροις  
 6 τράφη θυέλλαισιν ἐν πατρώαις  
 7 Βορέας ἄμιππος ὀρθόποδος ὑπὲρ πάγου,      985  
 8 θεῶν παῖς. ἀλλὰ κάπ' ἐκείνα  
 9 Μοῖραι μακραίωνες ἔσχον, ὧ παῖ.

## ΤΕΙΡΕΣΙΑΣ.

- Θήβης ἄνακτες, ἦκομεν κοινὴν ὁδὸν  
δύ ἐξ ἐνὸς βλέποντε. τοῖς τυφλοῖσι γὰρ  
αὕτη κέλευθος ἐκ προηγητοῦ πέλει.      990  
 ΚΡ. τί δ' ἔστιν, ὧ γεραιὲ Τειρεσία, νέον;  
 ΤΕ. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθού.

977—987 L divides thus: κατὰ δὲ—| μελέαν—| κλαῖον—| ἔχοντες—| δὲ σπέρμα—| ἄντας—| τηλεπόροις—| τράφη—| βορέας—| θεῶν—| μοῖραι... παῖ. 980 ματρός τ, πατρός L. Cp. 863. 981 z Dindorf conject. ἀρχαιογόνων |..

at the loom, will I send the shuttle flying across the warp').—Cp. Eur. *Hec.* 1170, where the women blind Polymestor with their brooches (πόρπαι = περόναι); and O. T. 1269 n.

977 z. κατὰ in tmesis, as O. T. 1198, O. C. 1689, etc.—κατατακόμενοι alludes to their imprisonment; cp. schol. on 980 τυφλώσασα τοὺς Κλεοπάτρας παῖδας ἐν τάφῳ καθείρξεν.—μέλεοι μελέαν: cp. 156: O. T. 479.

980 ματρός ἔχοντες ἄν. γονάν, having their origin from an unhappily-married mother. The epithet is made to agree with γονάν, not with ματρός, as in 793, νεῖκος-ἀνδρῶν ξύναμιον: i.e., μητρός-γονή, mother-source, forms one notion. For γονὰς ἔχειν cp. O. C. 972 δὲ οὐτε βλάστας πω γενεθλίου πατρός, | οὐ μητρός εἶχον. For ἀνύμφ., cp. Eur. *Tr.* 144 ἀλοχοὶ μέλαι...καὶ δύσνυμφοι: *Hipp.* 757 κακονυμφότατον δύσασιν ('to bless her with a marriage most unblest'). O. T. 1214 ἀγαμον γάμον.—The comma should not be placed after ματρός, which is inseparable from the following phrase. Without ματρός, the words ἔχοντες ἀνύμφευτον γονάν could still mean, 'born from one who was unhappily married,' but would be harsh and obscure. The word πάθαν

refers to their own fate. Then ματρός... γονάν supplements this by indicating that they mourn for their mother's fate also.

981 z. σπέρμα, acc. of respect; O. 15. 267 ἐξ Ἰθάκης γένος εἰμί.—ἀρχαιογ.: *At.* 202 γενεᾶς χθονίων ἀπ' Ἐρεχθείδων.—ἄντας· Ἐρ., attained unto them, could trace her lineage to them,—her mother Oreithyia being the daughter of Erechtheus. Remark that the acc. σπέρμα mitigates the boldness of ἄντασε, and also suggests its primary meaning—viz., that the genealogy is carried back to a point at which it meets the Erechtheid line. Cp. *Her.* 2. 143 (Hecataeus) γενεηλογήσαντί τε ἐωντὸν καὶ ἀναδήσαντι τὴν πατρίην ἐς ἐκκαίδεκατον θεόν.

988 τηλεπόροις, merely poet. for 'distant'; lit., to which it is a far journey. Not (I think), 'spacious' (i.e. 'in which one can go far'); nor, 'extending far into the mountains.' So in *At.* 564, τηλωπὸς οἰχνεῖ, the adj. is merely 'distant'; it has not its full sense, 'seen afar.' Boreas carried Oreithyia to a region of Thrace which the poets called 'Sarpëdon' (we see the association with ἀρπάξω)—not, seemingly, the promontory called 'Sarpëdonion,' on the s. coast, but in the wilds

Pining in their misery, they bewailed their cruel doom,<sup>2nd</sup> those sons of a mother hapless in her marriage; but she traced<sup>anti-</sup> her descent from the ancient line of the Erechtheidæ; and in<sup>strophe.</sup> far-distant caves she was nursed amid her father's storms, that child of Boreas, swift as a steed over the steep hills, a daughter of gods; yet upon her also the grey Fates bore hard, my daughter.

*Enter TEIRESIAS, led by a boy, on the spectators' right.*

TE. Princes of Thebes, we have come with linked steps, both served by the eyes of one; for thus, by a guide's help, the blind must walk.

CR. And what, aged Teiresias, are thy tidings?

TE. I will tell thee; and do thou hearken to the seer.

Ἐρεχθεΐδα, reading ἀρχιπτολις in 970.  
Meineke conject. ὦ Ζεῦ: Bergk, ὦπα.

984 θυέλλῃσιν MSS. 987 ὦ παῖ]  
990 ἐκ] Blaydes conject. ἡκ.

of Haemus. It is of this that Soph. is thinking here: cp. fr. 575 ἡμεῖς δ' ἐν ἀντροῖς, ἐνθα Σαρπηδὼν πέτρα. That verse is from the *Τυμπαυιστάι*, in which the story of Cleopatra was noticed (cp. on 966); and she was probably the speaker. Oreithyia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chionè.

985 ἄμμιπος, swift as horses. Cp. *O. T.* 466 ἀελλάδων | ἵππων, 'storm-swift steeds.' In prose ἄμμιποι=foot-soldiers who, in the Boeotian army, were sometimes told off to run alongside the cavalry (*Thuc.* 5. 57, *Xen. H.* 7. 5. 23). Cp. *Theogn.* 715 ὠκύτερος δ' εἰσθα πῶδας ταχεῶν Ἀρπυιῶν | καὶ παίδων Βορέω.—ὀρθόποδος, steep. ὀρθόπους, 'erect upon one's feet,' seems to be here merely a poet. equiv. (suggested by metrical convenience) for ὀρθίος. This was the more natural, since ποῖς, κνήμη, etc., were so oft. said of mountains. In *O. T.* 866 ὑψίποδες, said of the eternal νόμοι, differs from ὀρθόπους here by implying movement ('of sublime range'). We need not, then, explain ὀρθόπους as=ὀρθίος τοῖς τοῦ ἀναβαίνοντος ποσὶ.

986 εἰ κάπ' ἐκείνῃ... ἔσχω=καὶ ἐκείνῃ ἔπεσχω, from the intrans. ἐπέχω as='to direct (one's course) against a person,' 'to attack him': cp. *Od.* 19. 71 τί μοι ὦδ' ἐπέχεις κεκοτητότι θυμῷ; ('assail me'):

*ib.* 22. 75 ἐπ' αὐτῷ πάντες ἔχωμεν ('let us all have at him').—Others understand, 'extended even to her,' 'reached her,' which mars the personification.—μακράωνες: *Aesch. Eur.* 172 παλαγγεῖς... *Molras.*

988—1114 Fifth ἐπεισόδιον. Teiresias denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.

988 εἰ ἀνακτες: cp. 843, 940.—δύ' ἐξ ἐνός βλ., two seeing by the agency of one (ἐκ as in 973): cp. *O. C.* 33 τῆς ὑπέρ τ' ἐμοῦ | αὐτῆς θ' ὁρώσης. The words would usu. mean, 'two seeing, where only one saw formerly.' Cp. *O. C.* 1764, where the regular sense of πράσσειν καλῶς, 'to fare well,' has not hindered the poet from using it as='to do rightly.'

990 αὐτῇ κ., the blind have this kind of walking appointed for them,—viz., walking with the help of a guide. αὐτῇ κ.=αὐτῇ ἡ κ. (*O. C.* 471): κέλευθος is not predicate (like παύλαν in *O. C.* 88), as if the sense were, 'this (αὐτῇ for τοῦτο) is walking for the blind,—viz. to walk with a guide.' We do not need the art. ἡ with ἐκ, because πᾶσι=not simply 'is,' but, 'is possible.' Cp. *O. C.* 848 οὐκ οὐκ ποτ' ἐκ (by means of) τοῦτον γε μὴ σκῆπτρον ἔτι | ὁδοιπορήσης (the blind Oed.'s daughters).

991 τί δ' ἔστιν: cp. 20 n.



KP. οὐκ οὖν πάρος γε σῆς ἀπεισάτου(ν) φρενός

TE. τοιγὰρ δι' ὀρθῆς τήνδ' ἐναυκλήρεις πόλιν.

KP. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

995

TE. φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

KP. τί δ' ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

TE. γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.

εἰς γὰρ παλαιὸν θάκον ὀρνιθοσκόπον

ἴζων, ἣν ἦν μοι παντὸς οἰωνοῦ λιμήν,

1000

ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ

κλάζοντας οἰστρω καὶ βεβαρβαρωμένῳ

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

ἐγνων· πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.

1005

εὐθύς δὲ δείσας ἐμπύρων ἐγενόμην

βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων

Ἡφαίστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ

994 ναυκληρεῖς L: ἐναυκλήρεις Valckenaer.  
κυρεῖς. Blaydes, νῦν ἀκμῆς ἐπὶ ξυροῦ.

996 τύχης] Semitelos conject.  
998 σημεῖα τῆς ἐμῆς γ: τῆς ἐμῆς σημεῖα L

998 f. οὐκ οὖν...γε: cp. 321 n.—δι' ὀρθῆς, sc. ὁδοῦ. A rare instance of the fem. adj. in such a phrase with διὰ, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with ἐκ, as ἐξ εὐθείας: Tr. 395 ἐκ ταχείας, 727 ἐξ ἐκουσίας: Thuc. 3. 92 ἐκ καινῆς: Her. 5. 116 ἐκ νέης, 6. 85 ἐξ ὑστέρης, 8. 6 ἐκ τῆς ἀντίης, etc.—ἐναυκλήρεις is right. The seer hopes, indeed, that the mischief can still be repaired (1025 ff.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, δι' ὀρθῆς...ναυκληρεῖς. Creon has only just become king; but he had formerly been regent for some years (cp. O. T. 1418). Aesch. has the verb in this fig. sense (Th. 652). Cp. 167 ὥρθου: O. T. 104 ἀπειθύνειν: ib. 923 κυβερνήτην.

995 πεπονθὼς ὀνήσιμα, ἔχω μαρτυρεῖν (πεπονθέναι). We could say, μαρτυρῶ σοι εὐεργετήσαντι (like σύνουδα): but less well, μαρτυρῶ εὖ πεπονθὼς. Cp. O. C. 1128 εἰδὼς δ' ἀμύνω τοῖσδε τοῖς λόγοις τάδε, with like emphasis on the partic., 'I have felt these benefits which I thus requite.'

996 φρόνει βεβῶς, bethink thee that thou art placed. O. C. 1358 ἐν πῶψ | ... βεβηκώς, n. Il. 10. 173 νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς, | ἥ μάλα λυγρὸς ὀλεθρὸς Ἀχαιοῖς, ἧ βιώναι. Eur.

H. F. 630 ὡδ' ἐβητ' ἐπὶ ξυροῦ; Helen. 897 ἐπ' ἀκμῆς εἰμὶ καθανόντ' ἰδεῖν.—τύχης, interpreting ξυροῦ, adds dignity and solemnity to the phrase.

997 ὦς, exclamatory. El. 1112 τί δ' ἔστιν, ὦ ξέν'; ὡς μ' ὑπέρχεται φόβος.

999 f. θάκον. Paus. (9. 16. 1) saw at Thebes, near the temple of Zeus Ammon, οἰωνοσκοπεῖον...Τερεσίαν καλοῦμενον. Near it was a shrine of Τύχης.—λιμήν, a place to which the birds came: schol. ὁρμος καὶ ἔδρα, ὅπου πάντα τὰ ὄρνεα προσέρχονται. Cp. Eur. Or. 1077 καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμήν ('receptacle'): Aesch. applied the same phrase to Persia (Pers. 250). Omens were taken, not only from the flight of birds, but also from the positions in which they settled,—from their sounds,—and from their mode of feeding. The λιμήν means a place to which they were lured by food, so that their συνεδρία (Aesch. P. V. 492), and the other signs, could be noted. Cp. Arist. H. A. 9. 1 ὅθεν καὶ τὰς διεδρίας καὶ τὰς συνεδρίας οἱ μάντις λαμβάνουσι, διέδρα μὲν τὰ πολέμα τιθέντες, σύνεδρα δὲ τὰ εἰρηνοῦντα πρὸς ἀλλήλα.—Herwerden conjectures οὐρανοῦ λιμήν, understanding a space of sky chosen as a field of augural observation (templum).

1001 π. κακῶ, ill-omened (O. C. 1433).

CR. Indeed, it has not been my wont to slight thy counsel.

TE. Therefore didst thou steer our city's course aright.

CR. I have felt, and can attest, thy benefits.

TE. Mark that now, once more, thou standest on fate's fine edge.

CR. What means this? How I shudder at thy message!

TE. Thou wilt learn, when thou hearest the warnings of mine art. As I took my place on mine old seat of augury, where all birds have been wont to gather within my ken, I heard a strange voice among them; they were screaming with dire, feverish rage, that drowned their language in a jargon; and I knew that they were rending each other with their talons, murderously; the whirr of wings told no doubtful tale.

Forthwith, in fear, I essayed burnt-sacrifice on a duly kindled altar: but from my offerings the Fire-god showed no flame;

(cp. comment. on 106).

ορνιθοσκοπῶν] Nauck conject. οἰωνοσκοπῶν.

1000 οἰωνοῦ] Herwerden conject. οὐρανοῦ.

1002 Wecklein conject.

βεβαρβαρωμένως: Usener, βεβαρβαρωμένα.

—οἰστρῶ, 'gad-fly,' then fig., 'rage,' a word which often suggests divine stimulation: as Heracles asks, ποῦ δ' οἰστρός ἡμᾶς ἔλαβε; (Eur. *H. F.* 1144).—κλάζοντας, since φθόγγον ὀρνίθων=ὄρνιθας φθεγγόμενους: *Il.* 17. 755 τῶν δ' ὥστε ψαρῶν νέφος ἔρχεται ἢ κολοίων | οὐλον κεκλήγοντες: *Od.* 12. 181 ἀλλ' ὅτε τόσσον ἀπῆν (sc. ἡ νῆς) ὅσον τε γέγωνε βοῆσας, | βίμφα διώκοντες.—βεβαρβαρωμένῳ. To the seer, the voices of birds were usually εἰσημοί (1021). Conversely the sound of a strange language is likened to the twittering of birds: *Her.* 2. 57 ἕως δὲ ἐβαρβάριζε (ἡ γυνή), ὀρνίθος τρόπον ἐδόκεε σφί φθέγγεσθαι. Aesch. used χελιδονίζειν as=βαρβαρίζειν (*fr.* 440, cp. *Ag.* 1050).

1003 ἐν χηλαῖσιν, 'with' them: 764 n.—φοναῖς, an adverbial dat. of manner, 'murderously.' Cp. *O. C.* 1318 εὐχεται κατασκαφῇ | Καπανεὺς τὸ Θήβης ἄστυ δρώσειν πυρὶ, where the first dat. is one of manner, like φοναῖς here, and the second (instrumental) answers to ἐν χηλαῖσιν. Elsewhere the Attic use of the subst. is limited to the phrase ἐν φοναῖς (696 n.). The Schol. has φοναῖς· ταῖς αἰμακτικαῖς: as though it were from an adj. φονός. So some recent edd. take it. Such an adj. could have come from the rt. φεν, but there is no trace of it.

1005 The feuds and friendships of birds (ἐχθραὶ τε καὶ στέργηθρα Aesch. *P. V.* 492) were among the signs noted by augurs. In this case there was a vague

omen of bloodshed (φοναῖς), but no clear sign. The seer now sought further light by another mode of divination.—ἐμπύρων, sc. *λεπῶν*, burnt-sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. *Suppl.* 155 μάντεϊς δ' ἐπήλθε, ἐμπύρων τ' εἶδες φλόγα; *Phoen.* 954 ἐμπύρῳ χρήται τέχνη. *I. T.* 16 εἰς ἐμπύρ' ἦλθε (had recourse to). This was ἡ δι' ἐμπύρων μαντεία, *ignisprae-cium*, while *λεποσκοπία*=*haruspicia*, divination by inspecting entrails. In Aesch. *P. V.*, 488—499, vv. 488—492 concern ὀρνιθομαντεία: vv. 493—5, *λεποσκοπία*: and vv. 496—9, *ἐμπύρα*.—ἐγευσάμην, proceeded to make trial of: *Tr.* 1101 μύχθων μυρίων ἐγευσάμην: Plat. *Rep.* 475 C παντὸς μαθήματος γεύεσθαι.

1006 παμφλῆκτοις, fully kindled. Fuel was placed around the offerings on the altar, and ignited at several points. The epithet marks that the failure of the rite was not due to any negligence.—θυμάτων. The offering consisted of thigh-bones cut from a sheep (or ox), with some of the flesh adhering to them, and wrapped round with a double covering of fat. On the top of these thigh-bones were laid parts of the victim's intestines (σπλάγχνα), including the gall-bladder (χολή).

1007 Ἡφαίστος=πῦρ (n. on 120 ff.). It was a good sign if the fire at once seized on the offering, and blazed up in clear flames (Apoll. Rhod. 1. 436 σέλας... | πάντοσε λαμπόμενον θυνέν ἀπο). It was

μυδῶσα κηκὶς μηρίων ἐθήκετο  
 κᾶτυφε κᾶνέπτνε, καὶ μετάρσιοι  
 χολαὶ διεσπείροντο, καὶ καταρρνεῖς  
 1010  
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.  
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα  
 φθίνοντ' ἀσθήμων ὀργίων μαντεύματα.  
 ἐμοὶ γὰρ οὗτος ἡγεμῶν, ἀλλοις δ' ἐγώ.  
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015

1018 φθίνοντ'] Wecklein conject. φανέντ': Semitelos φανθέντα, with Nauck's  
 σεμνῶν for ἀσθήμων.—μαντεύματα] Nauck μαγεύματα: M. Schmidt λατρεύματα.

a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it. See Eur. *Ph.* 1255 μάντες δὲ μῆλ' ἐσφαζον, ἐμπύρου τ' ἀκμάς | ῥήξεις τ' ἐνώμων, ὑγρότητ' ἐναντίαν, | ἄκραν τε λαμπάδ', ἣ δυοῖν δροῦς ἔχει, | νύκτις τε σῆμα καὶ τὸ τῶν ἡσσωμένων: the seers 'were watching for points of flame, or for breaks in it,—such flickering as portends evil'; i.e., they were watching to see whether it would blaze up or die down. The ἄκρα λαμπάς is prob. the highest point of the fire, which, if towards the right side, meant victory; if towards the left, defeat. So Statius, *Theb.* 10. 599, where Teiresias offers ἔμπυρα, and his daughter reports the signs to him (as the παῖς does here): *Sanguineos flammarum apices* (=ἐμπύρους ἀκμάς) *geminumque per aras | Ignem, et clara tamen mediae fastigia lucis* (=ἄκραν λαμπάδα) | *Orta docet: tunc in speciem serpentis inanem | Ancipiti gyro volvi* ('as if creeping on its way without an aim, the fire played timidly around the offering'). In Seneca *Oed.* 307 Teiresias asks, *Quid flamma? Larga iamne comprehendit dapas?* | *Utrumne clarus ignis et nitidus stetit, | Rectusque purum verticem caelo tulit, | An latera circum serpit incertus viae, | Et fluctuante turbidus fumo labat?*

1008 f. The fat wrapped about the thigh-bones ought to have caught fire, when the flesh on the bones would have been burned, and the bones themselves calcined. But here there was no flame; the kindled fuel lay in smouldering embers (σποδός). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted smoke, and sputtered as it threw particles

of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

μυδῶσα: cp. 410: *O. T.* 1278 φόνου μυδῶσας σταγόνας.—κηκὶς μηρίων, a moisture exuding from them. For μηρία see on 1011. Cp. Aesch. *Cho.* 268 ἐν κηκίδι πισσῆρει φλογός, pitchy ooze of flame, i.e., the funeral-fire of pine-wood from which pitch oozes. We might perh. join μηρίων ἐθήκετο, 'was distilled from them': but the other constr. is simpler, and *τήκεσθαί τινος* is not found elsewhere.—ἐθήκετο here=exuded: it goes with ἐπὶ σποδῶ (the embers of the fuel placed around the offering).—ἄνέπτνε, as particles of the fat crackled and were tossed upward on contact with the smouldering fire.

1010 χολαί. Arist. always uses the sing. χολή for the gall-bladder. In Plat. *Tim.* 82 ε χολάς='kinds of bile,' the χολῆς εἶδη of 83 c. Here there was a metrical motive (διεσπείροντο) for the plur., which denotes not merely the gall-bladder, but also the gall dispersed from it. The gall-bladder, and the lobe of the liver, afforded omens, by colour and form, in *λεροσκοπία* (1005 n.): Aesch. *P. V.* 495 χολῆς λοβοῦ τε ποικίλην εὐμορφίαν: cp. Eur. *El.* 827 ff. But here, in ἔμπυρα, the χολή was simply a part of the burnt-offering,—added to the μηρία, because otherwise associated with divina-

a dank moisture, oozing from the thigh-flesh, trickled forth upon the embers, and smoked, and sputtered; the gall was scattered to the air; and the streaming thighs lay bared of the fat that had been wrapped round them.

Such was the failure of the rites by which I vainly asked a sign, as from this boy I learned; for he is my guide, as I am guide to others. And 'tis thy counsel that hath brought this sickness on our state.

1015 ταῦτα had been omitted in L, but the first hand has added it above the line.

tion. Cp. the unknown poet in Clemens Alex. *Strom.* p. 851 (it is vain to think that the gods rejoice) *δοτῶν ἀσάρκων καὶ χολῆς πυρρυνμένης*. So, too, Menander *ap.* Athen. 146 E οἱ δὲ τὴν δοφὸν ἄκραν καὶ τὴν χολὴν δοτὰ τ' ἄβρωτα τοῖς θεοῖς ἐπιθέντες αὐτοὶ τὰλλα καταπίνοσ' αἰεῖ.

*καταρρεῖς*, running down, dripping, with the fat which was melting off them: Schol. *καταρρέμενοι, καθυγραυνόμενοι*. This use of the adj. is parallel with a frequent use of the verb, as Eur. *Tro.* 15 θεῶν ἀνάκτορα | φόνῳ καταρρεῖ: *Il.* 8. 65 ῥέε δ' αἵματι γαῖα: Eur. *Bacch.* 142 ῥεῖ δὲ γάλακτι πέδον, etc.—*καταρρεῖς* could also mean, 'slipping down'; but it does not appear that the *μηροὶ* were displaced; they were merely bared.

1011 *μηροὶ*=*μυῖων* in 1008,—thigh-bones, with some flesh on them. *μηρός* is the ordinary word for 'thigh.' *μηρία* was the sacrificial word, denoting thigh-bones, with so much flesh as the sacrificer chose to leave upon them. The tendency to give the gods more bone than meat is noticed by the poets quoted on v. 1010 (*δοτῶν ἀσάρκων*—*δοτὰ ἄβρωτα*), and by Hes. *Th.* 556 (where men offer *δοτέα λευκά* to the gods),—as it is implied in the story there told, of Prometheus giving the worst parts of the ox to Zeus, and keeping the best for men. Since the bone was an essential part of the offering, *μηρία* cannot be merely, 'slices cut from the thighs.' In the Homeric phrase, *κατὰ πλοῖνα μηρία καλεῖν*, the word means, like *μηροὶ* here, thigh-bones wrapped in fat, the *κνίσθη*... *κῶλα συγκαλυπτά* of Aesch. *P. V.* 496. In *Od.* 3. 456 *ἐκ μηρία τάμον* | *πάντα κατὰ μοῖραν*, the phrase is equiv. to the *μηροὶ ἐξέταμον* of the *Il.* (1. 460 etc.); i.e., *μηρία* includes the bones. Only one ox is there in question, but *πάντα*= 'completely.' The Hom. *μήρα*=*μηρία* (*Il.*

1. 464).—*καλυπτῆς*= 'which had been wrapped round them'; cp. *Il.* 21. 321 *τόσσην οἱ ἄσιν καθύπερθε καλύψω*, 'so thick a covering of silt will I lay on him.' This is better than to make the adj. active, 'covering,' like *μεμπτός*, 'blaming' (*Tr.* 446: cp. *O. T.* 969 n.). —*πιμελής* (*πίων*), prop., soft fat (*adeps*), as dist. from *στέαρ*, stiff fat, tallow (*sebum*). The fat was laid in a double layer round the *μηρία*: *Il.* 1. 460 *μηροὺς τ' ἐξέταμον κατὰ τε κνίσθη ἐκάλυψαν*, | *δίπτυχα ποιήσαντες*. So human bones are wrapped *δίπλακι* *δημῷ*, *Il.* 23. 243.—*ἐξέκειντο*, lay outside of, i.e., had been bared of, the fat.

1012 *εἰ τοιαῦτα*, adverbially with *φθίνοντα*: cp. 848 *ὅλα n.*—*ὄργων μαντεύματα*, 'oracles derived from rites,'—the predictions which he could have made if the rites had given him a sign. They gave none; and so his hopes of reading the future came to nought (*φθίνοντα*: cp. *O. T.* 906 *φθίνοντα*... | *θέσφατα*). Cp. *Tr.* 765 (where Heracles offers burnt sacrifice) *ὅπως δὲ σεμνῶν ὄργων ἔδαλετο* | *φλῶδε αἵματηρά*.—*ἀσήμων*, not giving the *φλογωπὰ σήματα* (Aesch. *P. V.* 498) which burnt offerings can yield. Such signs might be good or evil, according to the aspects of the fire (cp. 1007 n.). But here the fire had refused to burn at all. Like the birds, these rites also had left him without any definite sign—though with a strengthened presentiment of evil.

1014 *ἡγεμών*. Cp. Statius *Theb.* 10. 603: the daughter of Teiresias describes the omens to him, *patriasque illuminat umbras*.

1015 *ἐκ*, of cause, as *O. C.* 620 *ἐκ σμικροῦ λόγου*. Cp. 957, 973.—*φρονέεις*, counsel, as 993.—*νοσέει*, i.e., has incurred a *μίασμα*: cp. 1141.

βωμοὶ γὰρ ἡμῖν ἐσχάραι τε παντελεῖς  
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς  
 τοῦ δυσμόρου πεπτῶτος Οἰδίου γόνου.  
 κᾶτ' οὐ δέχονται θυστάδας λιτὰς ἐτι  
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020  
 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,  
 ἀνδροφθόρου βεβρώτες αἵματος λίπος.  
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ  
 τοῖς πᾶσι κοινόν ἐστι τοῦ ξαμαρτάνειν.  
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἐστ' ἀνὴρ 1025  
 ἄβουλος οὐδ' ἀνολβος, ὅστις ἐς κακὸν  
 πεσὼν ἀκεῖται μηδ' ἀκίνητος πέλει.  
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει  
 ἀλλ' εἶκε τῷ θανόντι, μηδ' ὀλωλότα

1016 f. παντελεῖς] In L εἰ has been made from η: over which εἰ had been written. So in 1017 πλήρεις from πλήρης. 1021 εὐσήμους] In L there has been an erasure of two (or three) letters after εὔ. Nauck conj. οὐδ' αἰσίους βοιβδόουσιν ὄρνιθες βοάς. 1022 λίπος] Blomfield conject. λίβος.—Blaydes proposes (inter alia) ἀνδρ. βεβρώτα σώματος λίπος, with ὄρνε in 1021. 1025 ἀμάρτη L:

1016 βωμοί, the public altars of the gods, usu. raised on a base (κρηπίς) with steps (cp. 854, O. T. 182).—ἐσχάραι, portable braziers, used in private houses either for sacrifice to household deities (esp. Ἑστία), or for purposes of cooking. Harpocration s.v. quotes Ammonius of Lamprae (an Attic writer of the 1st cent. A.D., who left a treatise Περὶ βωμῶν καὶ θυσιῶν):—ἐσχάραν φησὶ καλεῖσθαι τὴν μὴ ἔχουσαν ὕψος, ... ἀλλ' ἐπὶ γῆς ἰδρυμένην. It stood on four legs, instead of having a pedestal like the βωμός (Ross *Inscr.* 3. 52 ἐσχάραν τετράποδον). It was used in sacrifice to the ἥρωες, who, not being θεοί, had no claim to βωμοί: Pollux 1. 8 ἐσχάρα δ' ἰδικῶς φκεῖ ὠνομάσθαι, ἐφ' ἧς τοῖς ἥρωσιν ἀποθύομεν.—παντελεῖς, in their full tale, 'one and all.' So ὀλόκληροι or ὀλοσχερεῖς could be used, where the notion was that of a total to which no unit was lacking.—Not, 'receiving *τελὰ τέλεια*'; nor, 'serving for all rites' (τέλη).

1017 f. πλήρεις (εἰσὶν) are defiled, ὑπ' οἰων. κ. κυνῶν, by birds and dogs, βορᾶς τοῦ...Οἰδ. γόνου, with their food, (torn) from the son of Oed. This sense of πλήρης belongs also to πλέως and μεστός, but esp. to ἀνάπλεως, as to ἀναπλήρημι. The fig. sense of πλήρεις might

here allow us to take ὑπό with βορᾶς, but it goes more naturally with the agents. For the gen. γόνου, describing the source or material of the βορά, cp. Aesch. Ag. 1220 κρεῶν...οἰκέας βορᾶς, food supplied by their own flesh (οἰκέας instead of οἰκέων: cp. above, 793). δυσμόρου, adverbially with πεπτῶτος, instead of δυσμόρως: cp. 823 λυγροτάταν ὀλέσθαι, n.—Two other constructions are possible. (1) τοῦ...γόνου in appos. with βορᾶς: 'their food,—viz., the son': cp. 1040 βορὰν | φέρει νῦν. But this seems forced, when the reference is to dispersed morsels of his flesh. (2) τοῦ...γόνου as gen. absol., 'as,' or 'since,' he has fallen. Such a gen. absol., however, ought here to express, not, 'as he has fallen,' but, 'as he has been left unburied.'

1019 κᾶτ', 'and then,' here='and so.' It usually means, 'and after that,' i.e., 'and nevertheless' (O. C. 418).—θυστάδας, accompanying sacrifice: Aesch. Theb. 269 Ἑλληνικὸν νόμισμα θυστάδος βοῆς. Cp. Il. 9. 499 καὶ μὲν τοὺς (the gods) θνέεσσι καὶ εὐχολῆς ἀγαθῶν | λοιβῇ τε κνίσῃ τε παρατρικπῶς ἀνθρώποι | λισόμενοι.

1021 f. ὄρνις, as Il. 24. 219; El. 149; Eur. H. F. 72, fr. 637; Ar. Av

For the altars of our city and of our hearths have been tainted, one and all, by birds and dogs, with carrion from the hapless corpse, the son of Oedipus: and therefore the gods no more accept prayer and sacrifice at our hands, or the flame of meat-offering; nor doth any bird give a clear sign by its shrill cry, for they have tasted the fatness of a slain man's blood.

Think, then, on these things, my son. All men are liable to err; but when an error hath been made, that man is no longer witless or unblest who heals the ill into which he hath fallen, and remains not stubborn. Self-will, we know, incurs the charge of folly. Nay, allow the claim of the dead; stab not the

ἀμάρτοι γ.—οὐκ ἔστ' γ. L: οὐκέτ' ἔστ' γ. 1027 ἀκείται MSS. ἀκῆται Wunder.—ἀνήκτος L: ἀκίνητος γ. Blaydes conject. ἀνέκτος or ἀνέκτος: M. Schmidt, ἀνέκτος.—πέλει L, with η written above by the first hand. 1029 τῷ θανόντι:] Heimsöth conject. τῷ δέοντι: Nauck, τῷ φρενοῦντι: Wecklein, νοουθετοῦντι:

168 (v. l. τίς ὄρνις ὄρνις, a quotation from tragedy: v. l. τίς οὗτος ὄρνις;). But ὄρνις (Eur. *Bacch.* 1364, Ar. *Av.* 833, etc.) is said to have been normal in Attic.—The ruggedness of the rhythm gives a certain impressive slowness, perhaps purposed. When an iambic verse has no caesura in the 3rd or in the 4th foot, it almost always has the 'quasi-caesura' (elision) after the 3rd foot (as if εὐσήμους were εὐφήμοις). For other exceptions, cp. *Αἰ.* 1091 Μενέλαε, μὴ γνώμας ὑποστήσας σοφάς: *Ph.* 101, 1064, 1369: *Aesch. Pers.* 509 Θρήκην περάσαντες μόγις πολλῷ πόνῳ.—εὐσήμους: cp. on 1002.—βεβρωτες, as if πάντες ὄρνιθες σιγῶσι had preceded. Cp. *Her.* 1. 87 ὡς ὥρα πάντα μὲν ἄνδρα σβεννύντα τὸ πῦρ, δυναμένους δὲ οὐκέτι καταλαβεῖν.—ἀνδροφθόρου. ἀνδροφθόρον αἶμα=ἀνδρὸς ἐφαρμένον αἶμα: cp. *Ph.* 208 αὐδὰ τρυσάνωρ: *O. C.* 711, n. on αἷχμα εὐίπων.

1025 εἰ ἐπεί, instead of ἐπὶ, with subjunct.: *O. C.* 1225. The subject to ἀμάρτη (ἀνὴρ, or τις) is quickly supplied by the next clause.—ἀνολβος, of folly, as *Αἰ.* 1156: so δύσποτος, *U. T.* 888.

1027 ἀκείται. *Il.* 13. 115 ἀλλ' ἀκείω μεθα θάσσον' ἀκσταί τοι φρένες ἐσθλῶν.—ἀκίνητος: cp. *O. T.* 336 ἀεγκτος. Plat. *Tim.* 51 E τὸ μὲν αἰετὸν μετὰ ἀληθοῦς λόγου, τὸ δὲ ἀλογον' καὶ τὸ μὲν ἀκίνητον πειθοῖ, τὸ δὲ μεταπεισθόν. *Il.* 15. 203 ἥ τι μεταστρέψεις; στρεπταί μὲν τε φρένες ἐσθλῶν.

1028 αὐθαδία (poet. for αὐθάδεια), self-will, incurs the reproach of σκαϊότης (for ὀφλισκάνη cp. 470). As δεξιός is a

quick-witted man, of flexible and receptive mind, so σκαῖος is one whose mental clumsiness makes him unapt to learn. σκαϊότης, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. *Rep.* 411 E; one who omits to cultivate his mind acts βλά...καὶ ἀγρίότητι, ὥσπερ θηρίον..., καὶ ἐν ἀμαθίᾳ καὶ σκαϊότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῇ. *Lys. or.* 10 § 15 ἡγοῦμαι...τοῦτον...ὁδῶ σκαῖον εἶναι ὥστε οὐ δύνασθαι μαθεῖν τὰ λεγόμενα. Ar. *Vesp.* 1183 ὦ σκαῖε κἀπαλδευτε. So here σκαϊότης expresses a stupidity that is deaf to remonstrance.

1029 εἰ εἰκε τῷ θανόντι, 'make a concession to the dead,' i.e., give him the burial rites which are his due. It is not as if he were a living foe, and prowess (ἀλκή) could be shown by resisting his claim. The words τῷ θανόντι have been groundlessly suspected (see cp. n.).—κένται, stab. Cp. the scene in the *Iliad* where the Greeks prick Hector's corpse with their swords; *Il.* 22. 371 οὐδ' ἄρα οἱ τις ἀνουγητὶ γε παρέστη: and *ib.* 24. 421. For κεντεῖν of cowardly or treacherous wounding, cp. *Αἰ.* 1244 ἡμᾶς ἡ κακοῖς βαλεῖτε που | ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.—ἐπικτανεῖν, 'slay *αιεὺ*.' In comp. with verbs of killing, ἐπὶ usu.= either 'in addition' (*O. C.* 1733 ἐπεπάρμην, n.), or 'over' a grave, etc., as usu. ἐπισφάττειν: but cp. 1288: *Diog. Laert.* 2. 17 § 135 (Menedemus) Βίωσις...ἐπιμελῶς κατατρέχοντος τῶν μάντεων νεκροῦς αὐτὸς ἐπισφάττειν ἔλεγε. Cp. *Ph.* 946 ἐναίρων νεκρῶν.

ΚΕΙΤΕΙ. τίς ἀλήκῃ τὸν θανόντ' ἐπικτανεῖν; 1030

εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'  
ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι <sup>ἔρει</sup>

KP. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ  
τοξεύει· ἀνδρὸς τοῦδε, κούδ' ἐμαντικῆς 1035

ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπαὶ γένους

ἐξημπόλημαι κάμπεφόρτισμαι πάλαι.

κερδαίνειτ', ἐμπολάτε τὰπὸ Σάρδεων

ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν

χρυσόν· τάφω δ' ἐκείνων οὐχὶ κρύψετε,

οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040

Semitelos, *θεσπίζοντι*. 1030 *ἐπικτανεῖν*] The first hand in L had inadvertently written some other and longer word beginning with *ἐπι*. *κτανεῖν* is in an erasure, which extends beyond it to the space of four or five letters. 1031 *εὖ μανθάνειν* | δ' ἡδιστον L. 1034 *εὖ κούδ' ἐμαντικῆς* | *ἄπρακτος ὑμῖν εἰμι τῶν δ' ὑπαὶ γένους* MSS. (*ὑμῖν* L). See comment. 1036 *κάμπεφόρτισμαι* L, with *κ* written above *μ* by an early hand. The later MSS. are divided between *κάμ*- and *κάκ*:- A has the latter. 1037 *τὰ προ σάρδεων* L, with *ον* above *τὰ* from the first

1031 *εὖ φρονήσας*, having conceived kindly thoughts; a very rare use of the aor. part. in this sense, instead of *εὖ φρονῶν*. The aor. part. of *φρονέω* usu. means, (1) 'having come to a sound mind,' *O. T.* 649, and so *Isocr.* or. 8. § 141, *εὖ φρονήσαντας*: (2) 'having formed a project,' as *Her.* 7. 145: (3) in the phrase *τῶνδ' (or τὰ αὐτὰ) φρονήσαντες*, 'having come to an agreement,' *Her.* 1. 60, 5. 72.—*μανθάνειν δ'*: for the elision (*ἐπισυναλοιφή*) see *O. T.* 29 n.: and cp. above, 350.—*εἰ...λέγοι*: for the optative in the *γνώμη*, see 666 n. With *ἡδιστον* we supply *ἐστί*, as in *O. T.* 315.

1038 *ὥστε*=*ὥς*: *O. C.* 343.—*σκοποῦ*, sc. *τοξεύουσι*: the gen. as with *στοχάζομαι*: so *Il.* 4. 100 *ὀϊστευσον Μενελάου*: 14. 402 *Αἴαντος δὲ πρῶτος ἀκόντισε*. Cp. 241.

1034 *εὖ κούδ' ἐμαντικῆς* κ.τ.λ.: not even by seer-craft do ye leave me unattemped: in your plots against me ye resort even to seer-craft. Two points in this phrase are notable. (1) *ἄπρακτος*='not worked,' in the sense of, 'not plotted against.' *πράσσειν* oft.= 'to intrigue'; and 'to intrigue against one' might be expressed by *πράσσειν περὶ τίνος*, or *ἐπὶ τινι*, though *ἐπιβουλεύω τινί* is the usu. phrase. But, while *ἐπιβουλεύομαι* had a personal pass. use ('to be plotted against'), we could not say *πράσσονται*,

'they are the objects of an intrigue.' *ἄπρακτος* is therefore bolder than its prose equivalent, *ἀνεπιβούλευτος*. Still, for poetry, it seems possible. (2) *μαντικῆς*. Such a gen., joined to a verbal adj. with a privative, more often denotes the agent, answering to a gen. with *ὑπὸ* after a pass. verb, or to the subject of an act. verb: cp. 847: *Τρ.* 685 *ἀκτίως...ἀθικτον* (untouched by the ray). Here, the instrument, *μαντικῆς*, is, in fact, personified as the agent: i.e., *μαντικῆς* does not correspond to the instrum. dat. in *καὶ μαντικῇ πράσσετε περὶ ἐμοῦ*, but to the nom. in *καὶ μαντικῇ πράσσει περὶ ἐμοῦ ὑμῖν* (ye have even seer-craft practising on me). An easier reading would be *μαντικῇ*. The instrumental dat. is often retained with the negative verbal; as *Plat. Symp.* 219 E *χρήμασι...μᾶλλον ἄνθρωποις ἢ σιδήρῳ*: fr. com. anon. 52 *ἀνεπιβουλεύτου φθόνῳ*. But poetical usage seems to warrant *μαντικῆς*.—The conjecture *ἄπρατος* (see Appendix) would forestall the taunt which now forms the climax, *ἐξημπόλημαι*.

*τῶν δ' ὑπαὶ γένους*, 'by the tribe of those men.'—the *μάντις* implied in *μαντικῆς*. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him. If we read *τῶν* (without *δ'*), as relative, it would naturally

fallen; what prowess is it to slay the slain anew? I have sought thy good, and for thy good I speak: and never is it sweeter to learn from a good counsellor than when he counsels for thine own gain.

CR. Old man, ye all shoot your shafts at me, as archers at the butts;—ye must needs practise on me with seer-craft also;—aye, the seer-tribe hath long trafficked in me, and made me their merchandise. Gain your gains, drive your trade, if ye list, in the silver-gold of Sardis and the gold of India; but ye shall not hide that man in the grave,—no, though the eagles of Zeus should

hand. Notwithstanding the space after *προ*, the scribe may have meant *προ-σάρδων* to be one word, as it is in the lemma of the schol. But it is also possible that he merely forgot to accent *πρό*. Some of the later MSS. have *τὸν πρὸ σάρδων* (as Vat.), others *τὸν πρὸς σάρδων* (as A). Eustathius (p. 368. 30, 1483. 27) reads *τὸν πρὸς Σάρδων*, which Brunck gave. Musgrave defended *τὸν πρὸ Σάρδων*. Blaydes and Nauck restored *τάπιδ' Σάρδων*. 1088 βούλεσθε made from βούλεσθαι L. 1040 οὐδ' εἰ] οὐ δὴ L.

refer to *ὑμῖν*: it could hardly refer to *μαντικῆς*. The conjecture of Semitelos, *μαντικοῖς*, would then be attractive. But such a substitute for *μάντεσι* would be very strange. And, if we keep L's *τῶν δ'*, the scornful demonstrative sufficiently interprets the reference to *μάντεσι*.—*ἔπαλ'* in trimeters, as *El.* 711: Aesch. *Ag.* 892, 944, *Eum.* 417.—*γένους*: cp. 1055.—For other views of the passage, see Appendix.

1086 ἐξηπόλημαι. Creon means: 'The Thebans have bribed Teiresias to frighten me. He has taken their money. In return, he is to deliver me into their hands. I am like a piece of merchandise which has been sold for export, and put on board the buyer's ship.' Cp. 1063. Her. 1. 1 ἐξεμπολημένων (Ion.) σφι σχεδὸν πάντων, when they had sold off almost everything.—Neither *ἐμφορτίζομαι* nor *ἐκφορτίζομαι* occurs elsewhere, except that an old glossary (cited by Dind.) gives *ἐξεφορτίσατο, exoneravit* ('unladen'). In later Greek we find *ἐμφορτοῦσθαι ναῦν, ἐμφορτος*, and *ἐκφορτοῦν* (both act. and midd.). Here, *ἐμπεφορτίσμαι*, the reading of the first hand in L, marks the completion of the sale by the delivery of the goods. The Schol. quotes Callimachus (fr. 529), *ἐποιήσαντό με φόρτον*.—The correction in L, *ἐκπεφορτίσμαι*, is far inferior. It would mean, 'unladen (as a cargo) from a ship': not, 'made into a cargo,' nor, 'exported as a cargo.'—In *Tr.* 537 there is a like association of *ἐμπόλημα* and *φόρτος* (though the passage is not other-

wise similar). Cp. Shaks. *Com. Err.* 3. 1. 72 'It would make a man mad as a buck, to be so bought and sold.'

1087 *ε. τάπιδ' Σάρδων ἤλεκτρον*: electron, or silver-gold, from the gold-mines of Tmolus in Lydia, the range s. of Sardis. Croesus dedicated at Delphi a lion of refined gold (*χρυσὸς ἀπεφθός*), standing on a pedestal formed by 117 half-plinths, or ingots, of gold,—four being of refined gold, and the rest of this electron, or 'white gold' (*λευκὸς χρυσός*); Her. 1. 50. The celebrity of this *ἀνάθημα* in Greece helps to explain the poet's phrase. Stein on Her. *l.c.* shows that the ratio of silver to gold in electron was about 3 to 7. Pliny, who makes the ratio only 1 to 4, describes electron both as a natural blend of metals, and as an artificial product (*fit et cura, ... addito argento*, 33. 80).—Paus. 5. 12 § 7 distinguishes the two senses of *ἤλεκτρον*, (1) silver-gold, (2) amber. The latter is the *ἤλεκτρον* of Herodotus (3. 115), and of *Od.* 15. 460, where a Phoenician brings a golden *ὄρμος*,—*μετὰ δ' ἤλεκτροισιν ἔεργτο* ('strung with amber beads').—*τάπιδ'* is a certain correction of L's *τὰ προ* (cr. n.): in class. Greek *ἤλεκτρον* is always neut., as it is in Paus. also.—*Ἰνδικὸν χρυσόν*: Her. 3. 94 speaks of the *Ἰνδοί* as sending Darius an annual tribute of 360 talents in gold dust (*ψήγμα*).

1040 οἱ Ζηνὸς αἰετοί: *Il.* 24. 310 *δὲ τε σοὶ αὐτῷ | φίλτατος ὠκυνῶν, καὶ εὐκράτος ἐστὶ μέγιστον*. Pind. *P.* 4. 4 (the



φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,  
οὐδ' ὥς μίᾱσμα τοῦτο μὴ τρέσας ἐγὼ  
θάπτειν παρήσω κείνον· εἰ γὰρ οἶδ' ὅτι  
θεοὺς μαιίνειν οὐτὶς ἀνθρώπων σθένει.  
πίπτουσι δ' ὧ γεραιῇ Τειρεσίᾳ, βροτῶν  
χοῖ πολλὰ δεινοί, πτώματ' αἰσχρ', ὅταν λόγους  
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

1045

TE. φεῦ·

ἀρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται

KP. τί χρήμα; ποῖον τοῦτο πάγκοινον λέγεις;

TE. ὅσῳ κράτιστον κτημάτων εὐβουλία;

1050

KP. ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

TE. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυσ.

KP. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

TE. καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

KP. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

1055

TE. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

1042 f. ὥς] ὡς L.—τοῦτο μὴ τρέσας] Nauck conject. τοῦτο ταρβήσας. Blaydes, τοῦτο δὴ τρέσας, if παρήσω be kept: but he gives τοῦτο μὴ τρέσας . . παρῶ τῳ (his own conject.). 1046 After αἰσχρ' two letters have been erased in L: the first

Delphian priestess) χρυσέων Διὸς αλητῶν  
πάρεδρος (the golden eagles on the ὀμφαλός). Hor. Carm. 4. 4. 1 *ministerium fulminis alitem*.

1042 f. οὐδ' ὥς, not even (I say) in that case,—repeating the supposition, οὐδ' εἰ θέλουσ'. Cp. *Il.* 9. 379 ff. οὐδ' εἰ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δολη, | ... οὐδέ κεν ὥς ἐτι θυμὸν ἐμὸν πέσει 'Αγαμέμνων. *Od.* 22. 61 ff. οὐδ' εἰ μοι πατρώϊα πάντ' ἀποδοῖτε | ... οὐδέ κεν ὥς ἐτι χεῖρας ἐμὰς λήξαιμι φόνοιο.—Attic prose, too, used καὶ ὥς, 'even in that case' (*Thuc.* 1. 44), οὐδ' ὥς (id. 1. 132), etc.—παρήσω. οὐ μὴ, with the 2nd pers. fut. ind., prohibits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: *El.* 1052 οὐ σοι μὴ μεθένομαί ποτε: see n. on *O. C.* 177. There is no reason, then, for suspecting the text (see cr. n.).

1044 θεοὺς μαιίνειν. Teiresias had said that the altars were defiled (1016). Creon replies that he will not yield, even if birds fly with the carrion up to the very throne of Zeus;—'for no mortal can pollute the gods.' Campbell takes this to be an utterance of scepticism,

like οὐκ ἔφα τις | θεοὺς βροτῶν ἀξιοῦσθαι μέλει (*Aesch. Ag.* 369),—anticipating the Epicurean conception of gods who are neither pleased nor angered by men.

This view seems to do some injustice to the poet's dramatic psychology. I read the words quite differently. The most orthodox Greek piety held that 'no mortal could pollute the gods.' See, for example, *Eur. H. F.* 1232. Heracles, having recovered sanity after slaying his children, has covered his face, to hide it from the holy light of the sun. Theseus—who is a type of normal εὐσέβεια—makes him uncover, saying,—τί δ'; οὐ μαινεῖς θνητὸς ὢν τὰ τῶν θεῶν. The sun-god cannot be polluted by a mortal. The idea of religious μίᾱσμα was that a mortal had contracted some impurity which disqualified him for communion with the gods. The tainting of an altar cut off such communion by bringing uncleanness to the very place where men sought to be cleansed. Creon excitedly imagines a seemingly worse profanation, and then excuses his apparent impiety by a general maxim which all would admit:—'no man can pollute the gods.'

bear the carrion morsels to their Master's throne—no, not for dread of that defilement will I suffer his burial:—for well I know that no mortal can defile the gods.—But, aged Teiresias, the wisest fall with a shameful fall, when they clothe shameful thoughts in fair words, for lucre's sake.

TE. Alas! doth any man know, doth any consider...

CR. Whereof? What general truth dost thou announce?

TE. How precious, above all wealth, is good counsel?

CR. As folly, I think, is the worst mischief.

TE. Yet thou art tainted with that distemper.

CR. I would not answer the seer with a taunt.

TE. But thou dost, in saying that I prophesy falsely.

CR. Well, the prophet-tribe was ever fond of money.

TE. And the race bred of tyrants loves base gain.

hand had written *αλοχράν*.

1049 *χρήμα*] Nauck conject. *γνώμα* or *ῥήμα*.

1051 *πλείστη*] *πλείστη* L, made from *πλήστη*.

1053 *ἀντ'* *εἰπὲν* L.

1054 *λέγων*] *λέγειν* L, with *ω* written above by the first hand. Cp. *O. T.* 360.

1056 *τὸ δ' ἐκ*] Hartung conject. *τὸ δ' αὖ*: Bischoff and Seyffert, *τὸ δέ γε*.

'The sky-throne of Zeus is still more sacred than his altar on earth: if defilement cannot reach him there, much less here.' The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reveres Zeus (304): he feels for the majesty of the gods, and refuses to believe that they can honour the wicked (284 ff.). But his religious sense is temporarily confused by his anger.

1046 *πολλά*, adv., = 'very,' with adj.: *O. C.* 1514 n.

1047 *καλῶς*, = *εὐπρεπῶς*, in a bad sense: Eur. *Hipp.* 505 *τάσχα δ' ἦν λέγης καλῶς*: Thuc. 5. 89 *μετ' ὀνομάτων καλῶν*. So Eur. *Hec.* 1191 *τῷ δ' εὖ λέγειν*: cp. *O. C.* 807.

1048 *ἀρ' οἶδεν* κ.τ.λ. Instead of being angered by Creon's bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly. His sorrowful exclamation here is like his *πάντες γὰρ οὐ φρονεῖν* in the scene with Oedipus (*O. T.* 328).

1049 *τί χρήμα*; Cp. Eur. *Hec.* 754 (Hecuba having said, *ἰκετεύω*,) *Αἴ. τί χρήμα μαστεύουσα*; So oft. in questions, as *Ai.* 228, *Ph.* 1231.—*πάγκοινων*, a sneer at the generality of the seer's exordium. What aphorism is this to be? But the seer's thought has a terribly definite point, as Creon is soon to feel (1066).

1050 *ἐ. κτημάτων*: cp. 684.—*δοῦπερ* with superl., as *O. C.* 743 n. By *μὴ φρονεῖν* Creon hints that the seer's cleverness has outrun his prudence (1046).

1052 *νόσον*: cp. 732: *πλήρης*, 1017.

1053 *ἂν ἀντεπείν κακῶς, ἀντί* qualifies the whole phrase: *i.e.*, it means, 'to revile in return,' *ἀντιλοιδορεῖν*, as *ἀντιδρᾶν κακῶς* (*O. C.* 1191) = *ἀνταδικεῖν*.

1054 *καὶ μὲν*, 'and verily,' meaning here, 'and yet,'—the adversative force arising from the contrast between Creon's profession and his practice. Cp. 221.—*λέγεις*, *sc.* *κακῶς τὸν μάντιν*.—For the metre, cp. 44, 502.

1055 *γένος*: 1035. Cp. Eur. *I. A.* 520 *τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν*. *Helan.* 755 (of *μαντική*), *βίον γὰρ ἄλλως δέλεαρ ἠύρεθη τόδε, | κοῦδεις ἐπλούτησ' ἐμπύρουσις ἀργὸς ὢν*,—*i.e.*, the seer's client is never enriched (though the seer himself is).

1056 *τὸ δ' ἐκ τυράννων*. The text is sound. Instead of saying, 'the race of tyrants' (*i.e.*, all the tyrants who exist), he says, with more rhetorical force, 'the race bred of tyrants,' *i.e.*, the tyrants whose progenitors have also been tyrants. Thus *ἐκ* expresses that the love of 'base gain' is hereditary. For *τύραννος* in the bad sense, see *O. T.* 873 n.—*αλοχροκέρδεια*: not in the literal sense in which Creon imputed it to his servants (313), but in this, that Creon secures an un-

KP. ἀρ' οἶσθα ταγοὺς ὄντας ἂν λέγῃς λέγων;  
 TE. οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.  
 KP. σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.  
 TE. ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι. 1060  
 KP. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.  
 TE. οὕτω γὰρ ἦδη καὶ δοκῶ τὸ σὸν μέρος. x μ τ  
 KP. ὥς μὴ 'μπολήσωιν ἴσθι τὴν ἐμὴν φρένα.  
 TE. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι  
 τροχούς ἀμιλλητῆρας ἡλίου τελῶν, 1065  
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχων ἕνα

**1057** λέγῃς L, from λέγεισ. (The first hand has merely added strokes, denoting η, to the contracted character for ει, instead of altering the latter.)—λέγων] Keck conject. ψέγων. **1061** μόνον δὲ μὴ 'πὶ μόνον δ' ἐπὶ L, with μὴ written above ἐπὶ by first hand. **1062** The first hand in L had placed a full stop at μέρος. The first

worthy personal triumph by trampling on religion and silencing just remonstrance (505 ff.). Cp. *Ai.* 1349 μὴ χαῖρ', Ἀτρεΐδῃ, κέρδεσιν τοῖς μὴ καλοῖς.

**1057 f.** ἀρ' οἶσθα λέγων ταγοὺς ὄντας ἂν λέγῃς; knowest thou that whatever it pleases thee to say is said of men who are rulers? λέγω τιμὰ τι=to say something of him. ἂν λέγῃς is a scornful euphemism, implying that he indulges in random abuse. ταγοὺς: only here in Soph.: oft. in Aesch. (in *P. V.* 96 Zeus is ὁ νέος ταγὸς μακάρων); once in Eur., *I. A.* 269 (Adrastus). Here the word is not specially = στρατηγός (8), but simply = βασιλεὺς.

**1058** ἐξ ἐμοῦ: cp. *O. T.* 1221 ἀνέπνευσα ... ἐκ σέθεν.—ἔχεις σώσας, merely = σέσωκας (cp. 22). The rare position of ἔχεις might suggest the prose sense ('thou hast saved, and keepest'); but that position occurs where ἔχω is merely the auxiliary (794; *Ai.* 22 ἔχει περάνας).

**1060** τὰκίνητα διὰ φρενῶν, = τὰ διὰ φρενῶν ἀκίνητα, those secrets in my soul which ought to be let alone. Cp. *O. C.* 1526 ἂ δ' ἐξάγιστα μὴδὲ κινεῖται λόγῳ, n. For the place of the adv. διὰ φρενῶν, cp. 659 n.: for διὰ, 639 n.: Aesch. *Th.* 593 βαθεῖαν ἄλοκα διὰ φρενὸς καρπούμενος.

**1061** κίνει: a word used esp. of sacrilege: Her. 6. 134 κινήσοντά τι τῶν ἀκινήτων (in a temple): Thuc. 4. 98 ὕδωρ... κινῆσαι (to profane, by secular use, water reserved for sacrifices).—μόνον δέ, sc. κίνει.—ἐπὶ κέρδεσιν, i.e., with a view to

receiving money from the Thebans for persuading me to bury Polyneices. So Oed. (*O. T.* 388) calls the seer, δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν | μόνον δέδορκε.

**1062** οὕτω γὰρ ἦδη: 'indeed, as matters stand (ἦδη), καὶ δοκῶ (λέξιν), I think that I shall speak thus—i.e., not for gain—so far as thou art concerned.' The seer, with grave irony, gives a new turn to Creon's phrase, μὴ ἐπὶ κέρδεσιν, and says that the admonition is superfluous. The message which he has to utter is fraught with no κέρδη—for Creon. For the plur. κέρδη in this general sense, cp. 1326. τὰ σὸν μέρος here = quantum ad te attinet: a sense quite as correct for it as the more usual quantum in te est (*O. T.* 1509, *O. C.* 1366, *Tr.* 1215). For καὶ emphasising δοκῶ (λέξιν), cp. 726. Creon's reply (1063) refers to the covert threat: 'say what thou wilt, thou shalt not shake my purpose.'—The choice lies between this view and that of the Scholiast, who makes the verse interrogative:—οὕτω νομίζεις, ὅτι ἐπὶ κέρδεσιν λέγω; i.e., 'what, do I seem now—on thy part—to be speaking for money?' The points in favour of the Scholiast's interpretation are:—(a) The combination γὰρ...καὶ (before the verb) suits an indignant question: cp. 770, *Tr.* 1124. (b) The tone of rising anger—which began at 1060—fitly preludes the outburst at 1064: cp. *O. T.* 343—350. But on the other hand:—(a) The indignation comes late, seeing that Creon has already used the same taunt four times (1036, 1047,

- CR. Knowest thou that thy speech is spoken of thy King?  
 TE. I know it; for through me thou hast saved Thebes.  
 CR. Thou art a wise seer; but thou lovest evil deeds.  
 TE. Thou wilt rouse me to utter the dread secret in my soul.  
 CR. Out with it!—Only speak it not for gain.  
 TE. Indeed, methinks, I shall not,—as touching thee.  
 CR. Know that thou shalt not trade on my resolve.  
 TE. Then know thou—aye, know it well—that thou shalt not live through many more courses of the sun's swift chariot, ere one begotten of thine own loins

corrector (S) changed this into a mark of interrogation. 1064 πολλὰς L, with -ον above & from first hand. 1065 τροχούς MSS.: τροχους Erfurd. —ἀμιλλητήρας] Musgrave conject. ἀμιλλητήρος.—ἥλιον τελών] Winckelmann conject. ἥλιον τελείν.

1055, 1059); not, indeed, in so directly personal a form, yet still openly enough. (δ) Though the seer is angered (1085), it is dramatically better to conceive him as speaking here with a stern calmness. (ε) It would be correct to say (e.g.) πέφασμαι λέγων, τὸ σὸν μέρος ('I have been represented as speaking... so far as you could create such a belief'): but hardly, δοκῶ τὸ σὸν μέρος, as merely=δοκῶ σοί.—On the whole, then, the first view is best.—Others, which may be rejected, are:—(1) 'I think that I shall speak for your good.' But, if we are thus to supply ἐπὶ κέρδεσιν, and not οὐκ ἐπὶ κέρδεσιν, the verse must be interrogative. (2) 'So far as you are concerned, I do not expect to speak for my own profit'; i.e., I shall receive no thanks from you. (3) 'Do you really think that I shall find any satisfaction in speaking?'—i.e., it will be only pain for you, without advantage for me.

1063 ἴσθι ὡς μὴ ἔμπ., rest assured that thou art not to trade (1037) on my resolve; i.e., to make profit out of it (from the Thebans) by persuading me to surrender it. ὡς (which might have been absent) adds emphasis by marking the point of view at which he is to place himself. In such phrases it is more often added to a partic. in the accus., the object of the imperat. verb: Ph. 253 ὡς μηδὲν εἰδὼς ἴσθι μ' ὦν ἀνιστορέεις: O. T. 848 n. But cp. Her. 1. 91 ἐπιστάσθω Κροῖστος ὡς ὑστερον...ἀλοὺς τῆς πεπωμένης.—φρένα: cp. 993.

1064 ε. ἀλλ' εὖ γέ τοι: 473 n.—μη...τελών, that thou art not to accom-

plish, i.e., live through: μὴ is due to the imperat. κάτισθι (O. C. 78 n.). The easy correction, ἥλιον τελείν, has been received by some recent edd. (κάτισθι then has the constr. with inf., as 473 ἴσθι...πίπτειν). It may be right. But τελών, if not a usual phrase, is a natural one; and it is more impressive here to say, 'thou shalt not live through many days,' than, 'the sun shall not fulfil many days.' —τρόχους=δρόμους, 'courses.' The ms. τροχους='runners,' i.e., κύκλους, wheels. The authority for this Attic distinction goes back at least to the Augustan age: see Chandler § 332 n. 1 (2nd ed.), who cites Ammonius p. 137 τροχοὶ δξυτόνως καὶ τρόχοι βαρυτόνως διαφέρουσι παρὰ τοῖς Ἀττικοῖς. φησὶ Τρόφων (in the Augustan age) ἐν δευτέρᾳ περὶ Ἀττικῆς προσφθίας. τοὺς μὲν γὰρ περιφέρει τροχούς ὁμοίως ἡμῖν προφέρονται δξυτονούντες τρόχους δὲ βαρυτόνως λέγουσι τοὺς δρόμους. This passage helps to explain why our mss. all give τροχούς here. When Ammonius wrote (towards the end of the 4th cent. A.D.) τρόχος, 'course,' was known only as an Atticism, while τροχός, 'wheel,' was a common word.—ἀμιλλητήρας, racing, rapid: Eur. Or. 456 γέροντι δεῦρ' ἀμιλλᾷται ποδί. Xen. An. 3. 4. 44 ὥρμησαν ἀμιλλᾷσθαι ἐπὶ τὸ ἀκρον.—The Schol. explains, τοὺς ἀλλήλους διαδεχομένους, 'successive'; perh. taking the word to mean, 'competitors,' i.e., 'vying in swiftness.' But that does not warrant his version.

1066 ἐν οἷσι=ἐντε-ών, i.e., before they have elapsed: cp. O. C. 619 n.—τῶν σῶν...ἐκ σπλάγχνων ἓνα, a strong

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,  
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω/ βαλὼν κάτω,  
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατῴκισας,  
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν/ 1070  
 ἀμοιβρον, ἀκτέριστον, ἀνόσιον νέκυν.  
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω  
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.  
 τούτων σε λωβητῆρες ὑστεροφθόροι  
 λοχῶσιν Ἄιδου καὶ θεῶν Ἑρινύες, 1075  
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.  
 καὶ ταῦτ' ἄβρησον εἰ κατηργυρωμένους  
 λέγω· φανεῖ γὰρ, οὐ μακροῦ χρόνου τριβῇ,  
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.  
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις, 1080

1068 βαλὼν τ: βάλλειν L, with ω above εἰ from first hand. 1069 κατῴκισας L.  
 κατόικισας, the reading of some later mss. (as E, L<sup>2</sup>), is adopted by Bothe, who  
 omits τ' after ψυχὴν, and by Bergk, who places τ' after ἀτίμως. 1070 θεῶν]  
 Semitelos conject. γῶν, to go with ἀμοιβρον. 1078 τριβῇ L. The only trace of

fig. phrase, one whose life is nourished  
 by thine own heart's blood,—the son  
 begotten of thee. If the ref. were to the  
 mother, σπλάγχνα could mean 'womb':  
 cp. Kaibel *Epigr.* 691 ζῶν δὲ πλείων  
 μητρός ἐν σπλάγχνοις ἐμῇ (of a babe who  
 died just after birth). So brothers and  
 sisters are ὁμόσπλαγχοι (511).

1067 νέκυν νεκρῶν: 596 n. The  
 νεκροὶ are Polyneices and Antigone.—  
 ἀντιδοὺς ἔσει, fut. perf.: cp. *O. C.* 816 n.

1068 ἀνθ' ὧν here=ἀντὶ τούτων ὅτι,  
 'because': so Ar. *Plut.* 434. The phrase  
 more often means 'wherefore' (*O. C.*  
 1295): cp. *O. T.* 264 n.—ἔχεις βαλὼν  
 κάτω τῶν ἄνω (τινά), thou hast thrust to  
 the grave (one) of the living. For the  
 omission of τις after the partitive gen., cp.  
*El.* 1322 κλύω | τῶν ἐνδοθεν χωροῦντος.

1069 Bothe, omitting τε after ψυχὴν,  
 takes the latter with τῶν ἄνω, 'a life be-  
 longing to the upper world.' We could  
 then read either (a) ἀτίμως...κατοίκισας, or  
 (b) with Bergk, ἀτίμως τ'...κατοίκισας or  
 κατῴκισας. But I prefer the ms. reading,  
 because (a) τῶν ἄνω as=τῶν ἄνω τινά has  
 a certain tone of solemnity and mystery  
 which befits the utterance: (b) τῶν ἄνω...  
 ψυχὴν is somewhat weak: (c) the words  
 ψυχὴν τ'...κατῴκισας, both by rhythm  
 and by diction, naturally form one clause,

—paraphrasing and interpreting the darker  
 utterance in v. 1068.—Schütz takes ἀνθ'  
 ὧν as=ἀντὶ τούτων ὅς, and τῶν ἄνω as by  
 attraction for τοῖς ἄνω: i.e., 'on account  
 of those persons whom, being alive, thou  
 hast entombed.' Kern, too, so takes  
 ἀνθ' ὧν, but makes τῶν ἄνω partitive  
 ('on account of those among the living  
 whom'); and so, I think, it must be on  
 any view. But the parallelism of ἔχεις  
 μὲν...ἔχεις δὲ plainly requires that ἀνθ' ὧν  
 should apply in the same sense to both  
 clauses. Schütz, however, has to supply  
 it with ἔχεις δὲ in the changed sense of  
 ἀντὶ τούτων (neut.) ὅτι.—For οἱ ἄνω=οἱ  
 ἐν φάει, cp. 890: *Ph.* 1348 ὦ στυγρὸς αἰὼν,  
 τί μ' ἐτι δῆρ' ἔχεις ἄνω | βλέποντα, κοῦκ  
 ἀφήκας εἰς Ἄιδον μολεῖν;—Some take τῶν  
 ἄνω as=τῶν ἄνω θεῶν: 'one belonging  
 to the gods above.' This is too forced.  
 —ἀτίμως, ruthlessly: cp. *O. C.* 428, *El.*  
 1181.

1070 ε. ἔχεις δὲ=κατέχεις δὲ. Since  
 in ἔχεις μὲν...ἔχεις δὲ the rhetorical effect  
 depends simply on the repetition (ἐπανα-  
 φορά), the change of sense is immaterial.  
 —τῶν κάτωθεν θεῶν, possess. gen. with  
 νέκυν, a corpse belonging to them. For  
 κάτωθεν=κάτω, 521 n.—ἀμοιβρον, without  
 its due μοῖρα of burial rites: *As.* 1327  
 νεκρὸν ταφῆς | ἀμοιβρον. Others take τῶν

shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in this world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed. In such thou hast no part, nor have the gods above, but this is a violence done to them by thee. Therefore the avenging destroyers lie in wait for thee, the Furies of Hades and of the gods, that thou mayest be taken in these same ills.

And mark well if I speak these things as a hireling. A time not long to be delayed shall awaken the wailing of men and of women in thy house. And a tumult of hatred against thee stirs all the cities

a reading *τριβή* seems to be in A (*τριβή*). *λόγου* for *χρόνου* in E was probably a mere oversight.

1080—1083 Wunder and Dindorf reject these four verses. 1080 *ἐχθρα*] Reiske conject. *ἐχθρα*: Musgrave, *ἐχθραι*: Semitelos *ἐχθραι . . συνταράσσουσιν*.—*συνταράσσονται*] Bergk conject. *συνταράζονται*.

κ. θεῶν with *ἄμοιρον*: 'without a portion in the gods below,' i.e., not admitted to communion with them. But the phrase is a strange one; and the leading thought here is that the *νέρετροι* are robbed of one who belongs to them.—*ἀκτερίστον* (1207), without offerings at the grave, *κτερίσματα* (O. C. 1410): cp. 204.—*ἀνόσιον*, 'unhallowed,' sums up the state of the dead who has received no rites: cp. 545 n. Cp. Shaksp. *Hamlet*. 1. 5. 77 'Unhousel'd, disappointed, unanel'd' [without sacrament—unprepared for death—without extreme unction].

1072 ε. *ἄν*, sc. *τῶν νεκρῶν*, suggested by *νέκυν*. Others make it neut., 'such acts as these.' It cannot refer to *οἱ κάτωθεν θεοί*.—*βιάζονται*, sc. *οἱ ἄνω θεοί*: because it was an offence against the pure *οὐράνιοι θεοί* to keep a *μiasma* in their presence. Cp. O. T. 1425 *τὴν γοῦν πάντα βόσκουσιν φλόγα | αἰδεῖσθ' ἀνακτος Ἥλιου*, and see n. there on 1427. The subject to *βιάζονται* might, indeed, be *οἱ κάτωθεν θεοί*, for Greek idiom is often bold in such transitions: but the verb suits a positive better than a negative wrong.

1074 *τούτων*, neut., causal gen.: cp. 931 n.—*λωβητήρες*, though the subject is fem.: so *Εἰ*. 850 *ἰστωρ*: Aesch. *Ag.* 111 *χερὶ πύκτορι*: *ιδ.* 664 *τύχη . . σωτήρ*: *Συμπρ.* 1040 *θελκτορι Πειθοῖ*.—*ὕστεροφθοροι*, destroying after (though not, here, long after) the crime. Aesch. *Ag.* 58 (Zeus) *ὕστερόπουνον | πέμπει παραβᾶσιν*

*Ἐρινύν*. *Anthol.* 12. 229 *ὕστερόπουν ἀζόμενοι Νέμεσιν*.

1076 ε. *λοχῶσιν*: *Εἰ*. 490 *ἀ δεινοῖς κρυπτομένα λόχοις χαλκίκοις Ἐρινύς*.—*Ἰδου καὶ θεῶν*, possess. gen.; the Erynies are their ministers, avenging their wrongs: so oft. *πατρός, μητρός, Ἐρινύες*. In *Εἰ*. 112 the Erynies are *σεμναί . . θεῶν παῖδες*.—*ληφθήναι*, inf. of result: cp. 64 *ἀκούειν*. The omission of *ὥστε* is somewhat bold, since the subject of the inf. is not that of *λοχῶσιν*. Cp. O. C. 385 *ἐμοῦ θεοῦ | ὦραν τιν' ἔξειν ὥστε σωθῆναι ποτε*.

1077 π. *κατηργ.*, prop., overlaid with silver (Her. 1. 98); hence, fig., bribed. Cp. Pind. *P.* 11. 41 *μισθοῖο συνέθεν παρέχειν | φωνὰν ὑπάργυρον* (a word prop. said of a gilded surface, with silver below).—*οὐ μακρ. χρόν. τριβή* = a time for which thou wilt not have long to wait. Some, less naturally, make these words a parenthesis with *ἔσται* understood, and supply *ταῦτα* as subject to *φανεί*. Cp. Ar. *Kan.* 156 *θιάσους εὐδαίμονας | ἀνδρῶν γυναικῶν*.

1080—1083 The πόλεις are the cities which had furnished contingents to the Argive expedition against Thebes. These cities are stirred with passionate hatred against Creon by the tidings that burial has been refused to their fallen warriors. There is no direct allusion to the war of the Epigoni,—the expedition which the sons of the fallen chiefs led against Thebes, and in which they destroyed it. Bergk's *συνταράζονται* might

ὅσων σπαράγματ' ἡ κύνες καθήγγισαν  
 ἡ θήρες, ἡ τις πτηνὸς οἰωνός, φέρων  
 ἀνόςσιον ὀσμὴν ἐστιοῦχον ἐς πόλιν.  
 τοιαῦτά σου, λυπεῖς γάρ, ὥστε τοξότης/  
 ἀφήκα θυμῷ καρδίας τοξεύματα 1085  
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.  
 ὦ παῖ, σὺ δ' ἡμᾶς ἀπαγε πρὸς δόμους, ἵνα  
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,  
 καὶ γυνῷ τρέφειν τὴν γλώσσαν ἡσυχωτέρα  
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἡ νῦν φέρει. 1090

1081 σπαράγματ'] Seyffert conject. τὰ πράγματ'. Tournier, ἀπάργματ'... καθύ-  
 βρισαν.—καθήγγισαν MSS. Burton gave καθήγγισαν (from which καθήγγισαν has been  
 made in V); and so most of the recent editors. Bellermann keeps καθήγγισαν.  
 1083 πόλιν] Nauck and Seyffert write πόλον (but in different senses): for other

suggest such an allusion; but the pres.  
 συνταρδύσσονται is right. The reference  
 is to the feelings which now agitate the  
 cities. Those feelings are one day to pro-  
 duce the new war. Here the prophet notes  
 them only as signs of a still distant storm.  
 Having foretold a domestic sorrow for  
 the father, he now foreshadows a public  
 danger for the king.

It has been objected that the play  
 contains no hint of burial having been  
 denied to any one except Polyneices.  
 This is not exactly the case: the phrase  
 τῶν ἐχθρῶν κακά in v. 10 is such a hint.  
 But it was unnecessary for the poet to  
 state a fact which all his hearers would  
 assume. Every one knew how Creon  
 had refused burial to the Argives, and  
 how Theseus had recovered their corpses  
 by force of arms. In the *Supplices* of  
 Eur. the Chorus consists of widows and  
 mothers of the unburied warriors. No  
 Athenian exploit was more famous (Her.  
 9. 27; Isocr. *Paneg.* § 52, *Encom. Helen.*  
 § 31, *Panath.* § 168; Plat. *Menex.* 244;  
 [Lys.] or. 2 §§ 4 ff.; [Dem.] or. 60 §§ 7 ff.).  
 The war of the Epigoni, which was in-  
 cluded in the epic *Thebais* (Paus. 9. 9 § 5),  
 was dramatised both by Aesch. and by  
 Soph. ('*Ἐπίγονοι*').

Just as, in the *O. C.* (1410 n.), Soph.  
 glances at the theme of his *Antigone*,  
 so here he might naturally glance—how-  
 ever indirectly—at a later chapter of  
 the Theban story,—whether his *Epigoni*  
 already existed, or was still in the future.  
 Dramatically, the reference is the more

fitting, since the legend represented  
 Teiresias as still living, and still zealous  
 for Theban welfare, when the Epigoni  
 came.—For other views of the passage,  
 see Appendix.

1081 ὅσων (fem.) σπαράγματα, man-  
 gled bodies *belonging* to them, as being  
 the corpses of their citizens. The posses-  
 sive gen. in this sense is quite justifiable,  
 since σπαράγματα=σώματα ἐσπαραγμένα,  
 just as πτώματα=σώματα πεπτωκότα. (It  
 would be possible, but harsh, to make  
 ὅσων masc., as=ἐπεὶ τοσοῦτων: cp. *O. C.*  
 263 n.)

L's καθήγγισαν='hallowed' them, in  
 the sense of, 'gave burial rites to them':  
 cp. Eur. *Or.* 40 μήτηρ πυρὶ καθήγγισται  
 δέμας (has had the funeral rite of fire):  
*Suppl.* 1211 ἴν' αὐτῶν σώμαθ' ἡγνίσθη  
 πυρὶ. The v. l. καθήγγισαν reaches the  
 same meaning ('buried') by a different  
 channel. καθαγίζω was properly 'to de-  
 vote' or 'dedicate': Her. 1. 86 ἀκροθίλια  
 ...καταγίειν θεῶν δρεω δῆ. Then, fig., to  
 devote to the gods below by the funeral  
 fire; Plut. *Antion.* 14 τὸ...σῶμα τοῦ Καίσα-  
 ρος ἐν ἀγορᾷ καθαγίλσαι ('solemnly burn').  
 Either καθήγγισαν or καθήγγισαν, then,  
 is admissible. But (apart from L's sup-  
 port) καθήγγισαν seems preferable on two  
 grounds: (a) its primary sense lends force  
 to the grim irony: (b) the funereal sense  
 of καθαγίζω has only post-classical evi-  
 dence.—Hesychius (καθαγίλω) says that  
 Soph. used καθαγίζω, not in the sense of  
 καθιερῶ, but in that of μάλω:—a state-  
 ment perh. founded on a misunderstanding

whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the hearths of the dead.

Such arrows for thy heart—since thou provokest me—have I launched at thee, archer-like, in my anger,—sure arrows, of which thou shalt not escape the smart.—Boy, lead me home, that he may spend his rage on younger men, and learn to keep a tongue more temperate, and to bear within his breast a better mind than now he bears. [*Exit TEIRESIAS.*]

emendations see Appendix.

1089 L has *τρέφειν*, not *στρέφειν*.—*ἡσυχώτερον* MSS.: *ἡσυχαιτέρων* Schaefer. 1090 *ἦ*] *ὦν* Brunck.—Schneidewin, *ἦ νῦν φέρειν*: Herwerden, *ἦ νῦν τρέφει*: F. W. Schmidt, *τῶν γε νῦν φέρειν φρενῶν*.

of *καθήγισαν* here. The Schol. read the latter (*μετὰ δόγους ἐκόμισαν*). But the fact that L has *καθήγισαν* must be set against these doubtful testimonies.—For the irony, cp. *El.* 1487 *πρόθεε | ταφεύσω, ὦν τόνδ' εἰκός ἐστι τυγχάνειν* (as Gorgias called vultures *ἐμψυχοὶ τάφοι*, Longin. π. 5903 § 2): Aesch. *Th.* 1020 *ὅπ' ὁλῶν ὦν ... | ταφέντ' ἀτίμους*: Ennius *Ann.* 142 *vulturū crudeli condebat membra sepulcro*: Lucr. 5. 993 *viva videns vivo sepeliri viscera busto*.

1083 *ἑστίουχον... πόλιν*, the city containing the *ἐστία* of those on whose flesh the bird has fed. The sing. is used, although several πόλεις are concerned, since the case of one city is the case of all. For the adj., cp. Aesch. *Pers.* 510 *ἡκουσιν ἐκφυγόντες, οὐ πολλοὶ τίτες, | ἐφ' ἐστίουχον γαίαν*, 'the land of their homes.' Eur. *Andr.* 283 *ἐστίουχον αὐλάν*, the abode that contains his hearth. Here, the word serves to suggest a pollution of hearth and altar (1016). Pollution, in a ceremonial sense, could be brought by the *ὀσμή*, even without an actual transport of carrion. And it is only the birds that are said to carry the taint.—See Appendix on 1080 ff.

1084 *Ξ. σου*, 'at thee,' with *ἀφήκα*: 1033 n.—*θυμῶ*, modal dat.: 620 n.—*καρδίας τοξέματα*, heart-arrows, i.e., arrows for thy heart. Cp. Eur. *Hec.* 235 *καρδίας δηκτήρια*: *Med.* 1360 *τῆς σῆς γάρ, ὡς χόρην, καρδίας ἀνθηγάμην*.—Not, arrows from my (angry) heart, like *δμματος*... *τόξενυ*: (Aesch. *Supp.* 1004).—*πάν=ῶν*: cp. *O. C.* 747 n.

1087 *ὦ παῖ*. Cp. *O. T.* 444 *ἀπειμὶ τόνων· καὶ σὺ, παῖ, κόμισέ με*.

1089 *τρέφειν*: cp. 660 n.—*ἡσυχώτερον*, the MS. reading, has been prudently

retained by most of the recent edd. In Plat. *Charm.* 160 A the MSS. give *ὁ ἡσυχώτατος*, though two lines before they give *ὡς ἡσυχαιτάτα*. A grammarian in Bekker *Anecd.* 98. 19 quotes *ἡσυχώτερον*. In Aesch. *Eum.* 223 the MSS. give *ἡσυχαιτέρων*, and in Plat. *Phileb.* 24 C *ἡσυχαιτέρον*. It is true that our MSS. have no great weight on such a point, and that, if the *ω* form had been the current one in later Greek, it would have been likely to oust an older form in *αι*. But we see that sometimes, at least, the MSS. could preserve the *αι* and the *ω* forms side by side. It seems safer, then, to suppose that the normal *ω* form and the irregular *αι* form were both in Attic use, than to assume that the *αι* form alone was tolerated. The dictum of Thomas Magister, (quoted by Dindorf), p. 426 *ἡσυχαιτέρον· οὐχ ἡσυχώτερον*, is indecisive without more evidence than we possess.

1090 *τὸν νοῦν... τῶν φρενῶν ἀμείνω* (*τρέφειν*) *ἦ νῦν φέρει* (*αὐτόν*). Cp. *Il.* 18. 419 *τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν*, there is understanding in their breasts: 22. 475 *ἐς φρένα θυμὸς ἀγέρθη*, the soul returned to her breast. The word *φρήν* being thus associated with the physical seat of thought and feeling, *ὁ νοῦς τῶν φρενῶν* was a possible phrase. So trag. adesp. fr. 240 (when divine anger visits a man) *ἐξαφαιρείται φρενῶν | τὸν νοῦν τὸν ἐσθλόν*. (Cp. 176 n. ad fin.)—*φέρει*: 705 n.—If we took *τῶν φρενῶν* with *ἀμείνω*, then *ἦ* must be changed to *ὦν*, with Brunck. In so compact a clause, *ἦ* could not be an irregular substitute for *ὦν*. Nor could *ἦ νῦν φέρει* be an epexegetis: 'better than his (present) mind,—(that is, better) than he now bears it.'



ΧΟ. ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας·

ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ  
τῆνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,  
μὴ πῶ ποτ' αὐτὸν ψεύδος ἐς πόλιν λακεῖν.

ΚΡ. ἔγνωκα καὐτὸς καὶ ταρασσομαι φρένας·

1095

τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ  
ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟ. εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν.

ΚΡ. τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.

ΧΟ. ἔλθων κόρην μὲν ἐκ κατώρυχος στέγης

1100

ἄνες, κτίσθ' <sup>ἐπὶ</sup> δὲ τῷ προκειμένῳ τάφον.

ΚΡ. καὶ ταύτ' ἐπαινεῖς, καὶ \*δοκεῖ παρεικαθεῖν;

1091 ἀνὴρ] ἀνὴρ L.—After βέβηκε, ν has been erased in L.

1092 ἐπιστά-

μεσθα γ: ἐπιστάμεσθα L.

1094 λακεῖν from λαβεῖν L.

1096 τό τ' εἰκάθειν ..

ἀντιστάντα δε (without accent) L: the first hand has written τ above δε.—εἰκαθεῖν Elmsley.

1097 ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα MSS.—Seyffert conject. ἐν δεινοῦ πέρα (Musgrave had already proposed πέρα, and Martin δεινῶν or δεινοῦ πέρα).—Wecklein, ἐπὶ δεινῷ πάρα.—Nauck, ἄτη παλαῖσαι δεινὰ καὶ δεινῶν πέρα.—M. Schmidt, ἀντιστάντι δὲ | ἄτη, μαλάξαι θυμὸν ἐν δεινοῖς, πάρα.—Semitelos, ἄτη

1092 ε. ἐξ ὅτου: cp. 12 n.—λευκὴν... ἐκ μελαίνης. The words could mean either: (1) 'since this hair which clothes my head, once dark, has been white': or (2) 'since this hair,—once dark, now white,—has clothed my head,' i.e., from infancy. The first is the sense intended here. There is a certain looseness of expression, since the thought is, 'though I am old, I can recall no such case'; whereas the period actually described might be a comparatively short one. So we can say, 'he has grown grey in the service of his country,' meaning, 'he has served it all his life.'—ἀμφιβάλλομαι: cp. Rhianus (the elegiac poet of Crete, c. 225 B.C.) *Anthol. P.* 12. 93 χαίρετε, καλοὶ παῖδες, ἐς ἀκμαίην δὲ μόλοιτε | ἦβην, καὶ λευκὴν ἀμφίσεισθε κόμην. For the 1st pers. sing. following ἐπιστάμεσθα, see 734 n.

1094 μῆ. We might have had the οὐ of oratio obliqua with λακεῖν, = ὅτι οὐκ ἔλακε. But here we have μῆ, as after πιστεύω and like verbs. So *O. T.* 1455 οἶδα, μῆτε μ' ἂν νόσον | μῆτ' ἄλλο πέρσαι μῆδέν (n.). Cp. *O. C.* 656 n., 797 n. In such cases μῆ seems to add a certain emphasis to the statement of fact (like saying, 'I protest that I know no instance').—λακεῖν, infin. (instead of the

more usual partic.) after ἐπιστάμεσθα: 293 n. This verb is esp. used of prophecy: cp. *Tr.* 822 (where τοῦτος τὸ θεοπρόπιον is subject to ἔλακεν): Aesch. *Ag.* 1426 (of Clytaemnestra) περίφρονα δ' ἔλακες. The ref. is esp. to the seer's denunciation of Oedipus, and his command regarding Megareus (1303 n.).

1095 ἔγνωκα, I have noted it = I know it well; more emphatic than οἶδα: cp. *O. C.* 553 n.

1096 For τε...δὲ, instead of τε...τε, cp. *Tr.* 285 ταῦτα γὰρ πῶς τε σὸς | ἐφείτ', ἐγὼ δὲ πιστὸς ὦν κείνῳ τελῶ: *ib.* 333 ὡς σὺ θ' | οἱ θέλεις | σκεῦδης, ἐγὼ δὲ τὰνδον ἐξαρκῇ τιθῶ. See also *O. C.* 367 n., 442 n.; *Ph.* 1312 f. Here, δὲ is accentless in L, and the first hand has written τ above; but, if the genuine reading had been τε...τε, the change to τε...δὲ was not likely to occur; and the antithesis makes δὲ very natural. Cp. Aesch. *Ag.* 205 βαρεῖα μὲν κῆρ τὸ μὴ τιθέσθαι, | βαρεῖα δ', εἰ τέκνον δαίτω.

1097 ε. ἄτη πατάξαι (170 n.) θυμὸν, to smite my proud spirit with a curse. ἀντιστάντα implies that he is stationary: the image is not, then, like that in 854 (ἐς Δίκας βάθρον | προσέπτεσε). Rather the ἄτη is to be conceived as sweeping down on him, like the torrent which destroys

CH. The man hath gone, O King, with dread prophecies. And, since the hair on this head, once dark, hath been white, I know that he hath never been a false prophet to our city.

CR. I, too, know it well, and am troubled in soul. 'Tis dire to yield; but, by resistance, to smite my pride with ruin—this, too, is a dire choice.

CH. Son of Menoeceus, it behoves thee to take wise counsel.

CR. What should I do, then? Speak, and I will obey.

CH. Go thou, and free the maiden from her rocky chamber, and make a tomb for the unburied dead.

CR. And this is thy counsel? Thou wouldst have me yield?

πατάσαι πημονήν ('to punish an outrage by injury') δεινὸν πέρα. 1098 L has λαβεῖν, as Cobet and Campbell report; not λακεῖν, as Elmsley and Dübner. β and κ are somewhat alike in L, but β resembles our u, while the left-hand stroke of κ is always higher than the right-hand stroke. See 1094, where λακεῖν has been made from λαβεῖν. The difference is usually plain; nor is there any doubt here. L<sup>2</sup> agrees with L, but has λαχεῖν κρέον in marg.: E has λαχεῖν. A, with the other MSS., has κρέον. 1102 δοκεῖς MSS.: I conjecture δοκεῖ. Nauck, λέγεις, or με λῆς.—παρεικάθειν MSS.: παρεκαθεῖν Elmsley.

trees that resist it (712).—ἐν δεινῷ πέρα (=πάρεστιν), it is open to me, as the dreadful alternative; lit., as a thing in the region of τὸ δεινόν. For ἐν δεινῷ cp. *El.* 384 νῦν γὰρ ἐν καλῷ φρονεῖν ('tis opportunity). *Eur. Her.* 971 οὐκοῦν ἐτ' ἐστὶν ἐν καλῷ δοῦναι δικήν: *I. A.* 969 ἐν εὐμαρεί τε (sc. ἐστὶ) δρᾶν: *Helen.* 1277 ἐν εὐσεβεί γούν νόμιμα μὴ κλέπτειν νεκρῶν ('tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) πάρεστιν, and (2) ἐν δεινῷ ἐστὶν. The phrase would have been clearer if δὲ had been added to ἐν δεινῷ: cp. 471 n. It may be noticed that elsewhere also *Soph.* uses πάρεστι and παρόν of an evil lot: *Ai.* 432 νῦν γὰρ πάρεστι καὶ δὲς ἀλάξει μοι: *El.* 959 ἢ πάρεστι μὲν στένειν... | πάρεστι δ' ἀλγεῖν: *Ph.* 283 ἡῤυσκον οὐδὲν πλὴν ἀνίσθαι παρόν. This is a point in favour of the traditional πέρα.—Seyffert's ἐν δεινῷ πέρα would be excellent, were it not for ἐν, which cannot be justified by the use of εἰς with superlatives (*O. C.* 563 n.). Cp. [Dem.] or. 45 § 73 δεινόν, ὡ γῇ καὶ θεοῖ, καὶ πέρα δεινῷ. Wecklein conjectures ἐπὶ (for ἐν) δεινῷ: 'by resisting, it is possible that, in addition to the difficulty (of resistance), I may incur calamity.' But, apart from the risk of calamity, there was nothing in

resistance that he could call δεινόν. There is no likelihood in conjectures which displace θυμόν, such as Nauck's (see cr. n.).

1098 The question between L's λαβεῖν, and the Κρέον of later MSS., is not an easy one to decide. If λαβεῖν is an error, then it must be explained by the scribe's eye having wandered to v. 1094. But it has not been noticed (I think) that the argument from v. 1094 is two-edged. There, the scribe of L wrote λαβεῖν, which was afterwards corrected to λακεῖν, either by his own hand or by another. It might be held, then, that he wrote λαβεῖν, by an error of the eye, in 1094, because his archetype had λαβεῖν in 1098. The epexegetic construction of the inf. (=ὥστε λαβεῖν αὐτήν, see examples on 489 f.) may have been a stumblingblock, leading transcribers to think it a redundant gloss; when Κρέον would have been the obvious resource. Everything considered, I prefer to retain λαβεῖν.

1100 ε. κατόρυχος: 774 n.—κτίσον is here more than ποίησον, as it implies observance of solemn rites: cp. 1201 ff.: *Aesch. Cho.* 483 οὐτω γὰρ ἂν σοι δαίτες ἔννομοι βορῶν | κτιζόλατ'.

1102 I read the impers. δοκεῖ: 'and does it seem good (to you) that I should yield?' The dat. can be understood, as

- XO. ὅσον γ', ἀναξ, τάχιστα· συντέμνουσι γὰρ  
θεῶν ποδώκεις τοὺς κακόφρονas βλάβαι.
- KP. οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι I 105  
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.
- XO. δρᾶ νυν τὰδ' ἐλθὼν μηδ' ἐπ' ἄλλοισιν τρέπε.
- KP. ᾧδ' ὡς ἔχω στείχοιμ' ἄν· ἵτ' ἵτ' ὁπάονες,  
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χερσὶν  
ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον. I 110  
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,  
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.

**1105** καρδίαi L. Most of the later MSS. have καρδίας: but some καρδία (as A, L<sup>2</sup>), καρδίαν, or καρδία. In L there is an erasure before ἐξίσταμαι, the first hand having first written ἐπεπίσταμαι. Semitelos writes καὶ βία ἔπισταμαι (= 'have been taught' how to act). **1107** νῦν L. **1108** ἵτ' ἵτ'] Triclinius conjecturally added the second ἵτ'. L has ἵτ', as Elmsley read it: the rough breathing has been

in Ph. 526 ἀλλ', εἰ δοκεῖ, πλέωμεν, and ib. 645. This correction is confirmed by Aesch. Th. 650 σὺ δ' αὐτὸς ἦδη γινώθι, τίνα πέμπειν δοκεῖ, where L has δοκεῖ with an accent erased over the ο, —showing that the use of the impers. verb without a dat., seeming strange, had suggested δοκεῖ (imperat.). There, some of the later MSS. have δοκεῖς. Here, L shares the error of the rest, and has δοκεῖς—generated, doubtless, from δοκεῖ by the same misapprehension as in Aesch. l. c. The decisive objection to δοκεῖς here is that it could mean only, 'art thou minded to yield?' (Aesch. Ag. 16 ὅταν δ' αἰδεῖν ἢ μυνέσθαι δοκῶ); not, 'dost thou think it right that I should yield?'—παρεκαθεῖν: for the form, see on O. T. 651.

**1108 f.** συντέμνουσι...τοὺς κ., cut them (i.e., their careers) short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—ποδώκας: cp. Il. 9. 505 ἢ δ' Ἀτὴ σθεναρὴ τε καὶ ἀρτίπος: Ai. 837 Ἑρμῆς τανύποδας (who are ταχέαι, ib. 843): O. T. 418 δεινόπους ἀρά.—βλάβαι, 'harms,' 'mischiefs,' with ref. to the primary sense of βλάπτω, to disable, or stop: Il. 6. 39 (horses) δὴ ἐνὶ βλαφθέντε μυρικίνῳ, 'caught in' a tamarisk branch: Aesch. Ag. 120 (a hare) βλαβέντα λουσθίων δρόμων, 'stopped' from running further. The βλάβαι θεῶν cannot, however, be properly regarded as personified beings; and therefore we should not write Βλάβαι. In Aesch. Eum. 491 εἰ κρατήσῃ δίκαι τε καὶ βλάβαι |

τοῦδε μητροκτόνου, where some write Δίκαι—Βλάβαι, the sense is, 'if the cause and the wrong (=the wrongful cause) of Orestes shall prevail.'—κακόφρονas: for the ο before φρ, cp. 336 n.

**1108 f.** μόλις μὲν (ἐξίστ.), ἐξίστ. δέ: cp. Eur. Ph. 1421 μόλις μὲν, ἐξέτεινε δ' εἰς ἦπαρ ξίφος: Ar. Nuθ. 1363 κἀγὼ μόλις μὲν, ἀλλ' ὁμως ἠνεσχόμην.—ἐξίσταμαι καρδίας, resign my cherished resolve: Plat. Phaedr. 249 D ἐξιστάμενος...τῶν ἀνθρωπίνων σπουδασμάτων, καὶ πρὸς τῷ θελῶ γιγνώμενος. This use of καρδία was suggested by the similar use of θυμός, with which Homer associates it as the seat of desire or passion (Il. 13. 784 νῦν δ' ἀρχ', ὅππῃ σε κραδίη θυμός τε κελεύει): thus πληροῦσα θυμόν (Eur. Hipp. 1328)=πληροῦσα ἐπιθυμίαν.—τὸ δρᾶν, acc. of inner object, defining the concession: Ph. 1252 ἀλλ' οὐδέ τοι σὺ χειρὶ πειθομαι τὸ δρᾶν.—δυσμαχητέον: Tr. 492 θεοῖσι δυσμαχοῦντες.

**1107** ἐπ' ἄλλ'. τρέπει=ἀλλοις ἐπίτρεπε: Aesch. Eum. 434 ἢ κἀν' ἐμοὶ τρέπον' ἂν αἰτίας τέλος; ('would ye commit the decision of the charge to me?') This is 'tmesis' in the proper sense,—where the prep. determines the special sense of the verb: cp. Il. 8. 108 οὐκ ἐστ' ἀπ' Αἰγέαν ἐλόμεν=ἀφελόμεν.

**1108** ὡς ἔχω, i.e., forthwith: 1235: Ph. 819 δέξαι θανάσιμον μ' ὅπως ἔχω.—στείχοιμ' ἂν, optat. with ἂν expressing a fixed resolve: O. T. 343 οὐκ ἂν πέρα φράσαιμι: O. C. 45 οὐχ'...ἂν ἐξέλθοιμ' ἐτι.—ἵτ' ἵτ'. The rhythm given by the tri-

CH. Yea, King, and with all speed; for swift harms from the gods cut short the folly of men.

CR. Ah me, 'tis hard, but I resign my cherished resolve,—I obey. We must not wage a vain war with destiny.

CH. Go, thou, and do these things; leave them not to others.

CR. Even as I am I'll go:—on, on, my servants, each and all of you,—take axes in your hands, and hasten to the ground that ye see yonder! Since our judgment hath taken this turn, I will be present to unloose her, as I myself bound her.

questioned, but is certain. The later MSS. have *ἔρ*, or (as A) *οἰτ'*. Nauck conject. *εἴ'* or *ἀλλ'*: Mekler, *ἀντ'*. 1111 *δέξαι τῇδ' (sic) ἐπεστράφη* L: *δέξα τῇδ' ἐπεστράφη* r. The corruption in L (shared by L<sup>2</sup> and V<sup>4</sup>) evidently arose from failure to perceive that *τῇδ'* was an adverb. 1112 *αὐτός τ' ἔδησα* Semitelos conject. *αὐτὸς πεδήσας*.

branch suits this agitated utterance. *εἴ'* would be no improvement (see cr. n.).

1109 *οἱ τ' ὄντες οἱ τ' ἀπόντες*, one and all. This was doubtless a familiar phrase: cp. 40 n. *El.* 305 *τὰς οὐσας τέ μοι | καὶ τὰς ἀπούσας ἐλπίδας διέφθορον*. Plant. *Trin.* 360 *comedit quod fuit quod non fuit*.—*δέξας*. In Xen. *An.* 1. 5. 12 the *δέξινη* is used by one who is *ξύλα σχίζων*. Here it has usually been supposed that the *δέξιναι* were to cut wood for the burning of the corpse. But no regular *πυρά* was made; the remains of the corpse were burned with *νεοσπάδες θαλλοί*, branches freshly plucked from the trees in the plain (1201). On the other hand, some implement was needed to raise the *τύμβος ὀρθόκρανος* of earth (1203). It seems, then, as if Soph. referred to some kind of axe which could serve like the *γενής* of v. 249 (n.). No tool was used to break open Antigone's tomb; the stones were dragged away (1216).

1110 *ἐπὶ ψιον*, pass., looked-upon, beheld, from here: hence = *φανερὸν* (schol.), 'in view.' Cp. *O. C.* 1600 *εἰς προσόψιον | πάγον*, the hill which was in view.—As Creon speaks, he points with his hand in a direction to the left of the spectators. The region meant is the furthest and highest part of the Theban plain (1107), where the body of Polyneices still lay. In the *πάγου* adjacent to it was the rocky tomb of Antigone (774 n.).—Hermann assumed the loss of some vv. after 1110, in which Creon described the *ἐπόψιος τόπος*,—explaining that he would first bury Polyneices, and then free Antigone. But what need

was there for this, when he was himself to accompany his servants? Besides, his men, like all the other Thebans, might be supposed to know the place meant; and the Chorus had already said what was to be done there. Equally baseless is Bergk's theory that vv. 1111—1114 are an interpolation, designed to fill a gap in the original text. See the notes on them. Dindorf agrees with Bergk only so far as to suspect vv. 1111, 1112.

1111 *ἐγὼ δ'*. The sense is not: 'do you go and bury Polyneices, while I release Antigone.' Creon takes part in both acts (1196 ff.). But at this moment his foremost thought is of saving Antigone. If she dies, his son must die (1066). Therefore, while he glances at the burial-rites by telling his men to bring axes, he describes his own part by his *most urgent* task,—the release.—*ἐπιστράφη*, prop., 'turned round'; as a person faces about, Eur. *Alc.* 187 *καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη*. *τῇδ'*, this way, in this direction (*O. C.* 1547).

1112 *αὐτός τ' ἔδησα* κ.τ.λ. = *ὥσπερ αὐτὸς ἔδησα, οὕτω καὶ αὐτὸς παρὼν ἐκλύσομαι*. The co-ordination (parataxis) of clauses by *τε...καί*, as elsewhere by *μέν...δέ*, is peculiarly Greek. Cp. *O. T.* 419 *βλέποντα νῦν μὲν δρῶ, ἔπειτα δὲ σκότον* (=dark then, *though* now thou hast sight): *O. C.* 853 *οὕτε νῦν καλὰ | δρᾶς, οὕτε πρόσθεν εἰργάσω* (=thou art not doing well now, as neither didst thou formerly): *ib.* 1202 (*οὐ καλὸν αὐτὸν μὲν εἶ | πᾶσχειν, παθόντα δ' οὐκ ἐπίστασθαι τίθειν* while receiving benefits, to be incapable of re-

δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους  
ἄριστον ἢ σῶζοντα τὸν βίον τελεῖν.

στρ. α'. ΧΟ. πολυνύνυμε, Καδμείας νύμφας ἄγαλμα

1115

2 καὶ Διὸς βαρυβρεμέτα

3 γένος, κλυτὰν ὅς ἀμφέπει

4 Ἰταλίαν, μέδεις δὲ

5 παγκοίνοις Ἑλευσινίας

1120

1114 σῶζοντα τὸν βίον] τὸν βίον σῶζοντα L. 1115—1126 L. divides thus: πολυνύνυμε—| νύμφας—| βαρυβρεμέτα—| κλυτὰν—| Ἰταλίαν.. παγκοίνουσ—| δηϊούσ—| ὦ βακχεῦ—| ναίων—| ῥέεθρον—| τ' ἐπὶ.. δράκοντος|. 1115 Καδμείας] Dindorf writes Καδμείας, and in 1126 διλόφοιο for διλόφου.—νύμφας ἀγαλμα

quitting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle ἐκλύωμαι and the active ἐκλύω (Aesch. *P. V.* 326) are equivalent in poetry. They do not differ as λύω (said of the captor) from λύομαι (of the ransom).—Nauck and others take the words figuratively; 'As I have made the tangle, I will unravel it' (cp. 40 n.). This is surely wrong. See on v. 1111.

1118 ε. δέδοικα μὴ...ἦ: cp. *O. T.* 747 δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ἦ. In both these places, 'I fear lest...' means 'I shrewdly suspect that...' and δέδοικα μὴ might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. *Ar. Nucl.* 493 δέδοικα...μὴ πληγῶν δεῖ).—τοὺς καθεστ. νόμους, the laws established by the gods,—the θεῶν νόμιμα of 454 f.—σῶζοντα...τὸν βίον τελεῖν=σῶζειν ἕως ἀν τελευτήσης: but the turn of phrase chosen unconsciously foreshadows Antigone's fate.

1118—1124 This ὑπόρχημα, or 'dance-song,' takes the place of a fifth stasimon. The Chorus hopes that Creon may be in time to save Antigone, and that his sin against the dead may be expiated without disaster. Hence this strain, full of gladness, invoking the healing presence (1144) of the bright and joyous god who protects Thebes. The substitution of a ὑπόρχημα for a stasimon is used with a like dramatic purpose in other plays. (1) *O. T.* 1086—1109: the Chorus hopes that Oedipus may prove to be of Theban birth. (2) *Ai.* 693—717, a joyous invocation of Pan, the Chorus believing that Ajax has indeed repented. (3) *Tr.* 633—662: the Chorus joyously anticipates the return of Heracles. In

each of these cases the beginning of the end is near.

1st strophe 1115—1125=1st antistr. 1126—1136: 2nd str. 1137—1145=2nd antistr. 1146—1154. See Metrical Analysis.

1115 ε. πολυνύνυμε, i.e., worshipped by various special titles in different places. The reference of the epithet to local rituals is well brought out by Theocr. 15. 109 (Aphrodite) πολυνύνυμε καὶ πολύναε. Most of the greater deities are called πολυνύνυμοι by the poets; but the word is peculiarly suitable to Dionysus, owing to the manner in which his cult was interwoven with other cults; thus in relation to Demeter he was Τακχος; to the Muses, Μελπόμενος; to Hades, Ζαγρεῦς. Dionysus was distinctively πολυειδής καὶ πολέμορφος (Plut. *Mor.* 389 c). Upwards of sixty titles given to him can be enumerated (see Preller, *Griech. Mythol.*).—Καδμείας. We should not write Καδμείας, and διλόφοιο in 1126, with Dindorf. Nor is it necessary to place νύμφας after ἀγαλμα, with Nauck. See Metrical Analysis.—ἀγαλμα, glory: Aesch. *Ag.* 207 τέκνον...δόμων ἀγαλμα.—νύμφας, bride, young wife. Semele, daughter of Cadmus and Harmonia, was beloved by Zeus, and was ensnared by Hera into praying him that he would come to her in the same guise as to Hera. He came to her, therefore, armed with his thunderbolts, and amid lightning, which destroyed her. She was great with child, and Zeus saved her son, Dionysus. βαρυβρεμέτα (for the ὕ, cp. 336 n.) alludes to this story. *Ov. Met.* 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): *ergo maestissimus altum | Aethera conscendit, mutique sequentia traxit | Nubila; quis nimbos*

My heart misgives me, 'tis best to keep the established laws,  
even to life's end.

CH. O thou of many names, glory of the Cadmeian bride, <sup>1st</sup>  
offspring of loud-thundering Zeus! thou who watchest over <sup>strophe</sup>  
famed Italia, and reignest, where all guests are welcomed, in  
the sheltered plain of Eleusinian

MSS.: ἀγαλμα νόμφας Nauck.

**1119** ἰτάλεια L: 'Ἰταλίαν r.—R. Unger conject. 'Ἰκαρίαν (also suggested by Erfurdt): Bergk, Κιθαλίαν: M. Schmidt, Φιγαλίαν: Seyffert, φυνταλίαν.—μέδεις from μηδεις L. **1120** παγκόλινους L. The first hand sometimes writes *νσ* very like *ισ*: but normally it makes this distinction, that *ν* is joined to the *σ*, while *ι* is not; so in κόλποις, 1121.

*immixtaque fulgura ventis | Addidit, et  
tonitrus, et inevitabile fulmen.*

**1119** The traditional reading, 'Ἰταλίαν, may be supported by these considerations. (1) Southern Italy, the seat of so many Greek colonies, was pre-eminently associated with the cultivation of the vine; and Sophocles has himself used the name which expresses that fact: *Triptolemus* fr. 538 Οἰνωτρία τε πᾶσα καὶ Τυρσηνικὸς κόλπος Διγυστικὴ τε γῆ σε δέξεται. (2) The opening words of the ode, Καδμείας νόμφας ἀγαλμα, claim Thebes as the birth-place of Dionysus. Though Italy, then, is mentioned before Eleusis, Parnassus and Euboea, that precedence has not the effect of representing Italy as the head-quarters of the Dionysiac worship. Rather the mention of Italy just after Thebes serves to exalt the Theban god by marking the wide range of his power. And this reference to a distant country well suits the immediately following παγκόλινους, expressing that Eleusis receives votaries from every part of the Greek world. (3) Athenian colonists founded Thurii, on the site of Sybaris, in 444—3 B.C.,—only two or three years before the probable date of this play. Thus, just at this time, the Athenian mind had been turned towards Southern Italy, and the allusion would strike a chord of sympathy in the audience. It may be worth remembering that the poet himself would naturally have felt a more than common interest in the new home of his friend Herodotus.

The only worthy rival of 'Ἰταλίαν is the conjecture 'Ἰκαρίαν. This was the name of a deme in the N. E. of Attica, picturesquely situated in an upland valley bounded on the N. by the mountain-chain ('Aphorismo') which shuts in the

plain of Marathon, and on the S. by Pentelicus. The site—at a place called 'Dionysos'—is proved by local inscriptions, found by members of the American School in 1888. The story was that, when Dionysus first entered Attica, he was received at Icaria by Icarus, whom he taught to make wine. Icaria was associated with the earliest celebrations of the rural Dionysia (thus the ἀσκωλιασμός, or dancing on greased wine-skins, was said to have been introduced by Icarus himself), and with the infancy of Attic drama in both kinds,—as it was also the birth-place of Thespis, and, at a later time, of the comic poet Magnes. Inscriptions and other remains show that, in the 5th century B.C., it was the seat of an active Dionysiac worship, with dramatic performances. These discoveries remind us that Sophocles might well have called Icaria *κλυτάν*. Prof. A. C. Merriam further points out that, in literature, the legend of Icaria is often associated with that of Eleusis (*American School at Athens: Seventh Annual Report*, 1887—88, p. 96). To Statius, *Theb.* 12. 619 (*Icaris Celeique domus*), may be added Apollod. 3. 14. 7, Lucian *De Salt.* 39 f., Nonnus 27. 283 ff., etc. But these facts remain: (1) 'Ἰταλίαν is also suitable, and is in all the MSS.: (2) it widens the range ascribed to the god's power: (3) a corruption of 'Ἰκαρίαν into 'Ἰταλίαν is not one to which the letters would readily lend themselves, and would have been the less likely to occur because Icaria was familiarly associated with Dionysus.

**1120** ε. παγκόλινους, welcoming guests from every quarter to the Eleusinian Mysteries: schol. ἐν οἷς πάντες συνάγονται διὰ τὰς πανηγύρεις. Cp. *El.* 138 ἐξ Αἶδα παγκόλινου Νέμης. Pind. *O.* 6. 63

6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν

7 ὁ ματρόπολιν Θήβαν

8 \*ναιετῶν παρ' ὑγρόν

9 Ἰσμηνοῦ ρεῖθρόν <τ'> ἀγρίου τ' ἐπὶ σπορᾷ δρᾶ-  
κοντος.

1124

ἀντ. α'. σέ δ' ὑπὲρ διλόφου πέτρας στέρωψ ὅπως

2 λιγνύς, ἔνθα Κωρύκται

3 στείχουσι Νύμφαι Βακχίδες,

1121 Δηοῦς] δηοῦς L.

1122 ὦ βακχεῦ· βακχᾶν μητρόπολιν L. Herm. deleted

ὦ: Musgrave added ὦ before μητρόπολιν.—ματρόπολιν Dindorf.

1123 ε. ναιετῶν παρ' ὑγρόν Ἰσμηνοῦ | ρεῖθρον L (the second ρ of ρεῖθρον from ν). Dindorf restored

ναιετῶν. Triclinius gave ὑγρῶν . . ρεῖθρων (Hermann ρεῖθρων). I conjecture ὑγρόν . .

ρεῖθρόν τ'. 1126—1135 L divides thus: σέ δ'—| στέρωψ...ἐν|θα—| στείχουσι—|

κασταλείας τε—| σε νυσάλων—| κισσῆρεω—| πολυστάφυλος—| ἀμβρότιον—| θηβαίως

...ἀγνῶς. | 1126 διλόφου MSS.: διλόφοιο Dindorf (cp. on. 1115). 1127 ε. ἐν|θα

πάγκοιον ἐς χώραν (Olympia).—κόλποις, recesses, i.e., the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N. w. and W. Cp. Ar. Ran. 373 ἐς τοὺς εὐανθεῖς κόλπους λειμῶνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind. O. 9. 87 Νεμέας... κατὰ κόλπον: ib. 14. 23 κόλποις παρ' εὐδόξου Πίσας. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of O. C. 1049 (where see nn.).—'Ἐλευσίνιας: on the i, see n. on this v. in Metr. Analysis. Δηοῦς=Δήμητρος: Hom. h. Dem. 47 πρόνια Δηώ. In this connection the proper name of the god was Ἰακχος (1152), a young deity who was represented as the son of Cora (or of Demeter); cp. O. C. 682 n. Indeed, Arrian expressly distinguishes the Eleusinian Iacchus from the Theban Dionysus, An. 2. 16 § 3: Ἀθηναῖοι Διόνυσον τὸν Διὸς καὶ Κόρης σέβουσιν...καὶ ὁ Ἰακχος ὁ μυστικὸς (the chant of the initiated) τούτῳ τῷ Διονύσῳ, οὐχὶ τῷ Θηβαίῳ, ἐγείρεται. But, as Welcker remarks (Götterl. 2, p. 543), Dionysus was the general name, often substituted for the special title.

1122 Βακχεῦ. The omission of ὦ before this word, and the addition of ὦ before ματρόπολιν, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to Βακχεῦ—Θήβαν, are χωρὰ τ' ἀκτὰ | πολυστάφυλος πέμπει, which are unquestionably sound.—ματρόπολιν: cp. O. C. 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated to Delphi, and associated with the worship of Apollo. See Eur. Bacch. 306. Cp. O. T. 210 n., Tr. 510.

1123 ε. L has ὑγρόν...ρεῖθρον, not ὑγρῶν...ρεῖθρων, which was merely a conjecture of Triclinius. And the use of παρὰ with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαίως in 1135) should precede ἀγρίου. I obtain this by adding τ' after ρεῖθρον. The second syll. of ὑγρόν, as the last of a verse, is common. παρὰ with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. El. 184 ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσειν: Xen. An. 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμὸν: ib. § 6 ἐστρατοπεδεύσαντο παρὰ τὸν ποταμὸν. For the position of τ', cp. O. T. 258 n., O. C. 33 n. The sing. ρεῖθρον is not less suitable than the plur.: cp. Aesch. Pers. 497, P. V. 790. For the epithet ὑγρόν, cp. Od. 4. 458 (Proteus) γήγερο δ' ὑγρόν ὕδωρ, 'running water.'—Ἰσμηνοῦ: see n. on 103 f.

1125 ἐπὶ σπορᾷ δρ., 'over the seed

Deó! O Bacchus, dweller in Thebè, mother-city of Bacchants, by the softly-gliding stream of Ismenus, on the soil where the fierce dragon's teeth were sown!

Thou hast been seen where torch-flames glare through smoke, above the crests of the twin peaks, where move the Corycian nymphs, thy votaries,

κωρύκλαι νύμφαι | στείχουσι βακχίδες L. Blaydes places νύμφαι after στείχουσι. Dindorf gives νύμφαι στίχουσι (Hesych. στίχουσι· βαδίζουσι, πορεύονται. στίχουμεν· πορευθῶμεν, βαδισῶμεν). Pallis, στείβουσι νύμφαι. Rauchenstein, Κωρύκιον | νύμφαι νέμονται. M. Schmidt, Κωρύκλαι | γρυφαί ('glens') τ' ἔχουσι Βακχίδες. (Hesych. explains γρυφή by νάπη.) Seyffert, ἐνθα Κωρυκλας | γρυφάς τ' ἔχουσι Βακχίδες. So Keck, but with νάπας τ' for γρυφάς τ', and Semitelos with εἰνὰς τ'.

of the dragon,' i.e., on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called *σπαρτοὶ ἄνδρες* (O.C. 1534 n.). The place where Cadmus sowed the teeth was shown on the s. side of Thebes, near the 'Ἠλεκτραὶ πύλαι' (Paus. 9. 10. 1).—Not, '(ruling) over the dragon's seed,' as if *σπαρὰ* meant the Thebans.

1126 ff. The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—*διλόφου πέτρας*: i.e., two *πέτραι*, each with a *λόφος* (cp. 146 *δικρατεῖς λόγχας*, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called *Φαιδριάδες*, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. *Ion* 86 ff.). These cliffs are about 2000 ft. above sea-level. The easternmost of the two peaks was called *Τάμπεα*: the westernmost, perh. *Νανπλία*, but this is doubtful. Neither of them is the summit of Parnassus. That summit, called *Λυκώρεια*, rises high above them (about 8000 ft. above the sea). Misunderstanding *δικόρυφος*, the Roman poets gave a wrong impression by their 'biceps Parnassus,' which Lucan brings out when he says (5. 72) 'Parnassus gemino petit aethera colle.'

By *ἐντὲρ διλόφου πέτρας* Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. This high ground is what Eur. calls the *δικόρυφος πλάξ* (Eur. *Bacch.* 307). It consists of uplands stretching about 16 miles westward from the summit,

and affording pasturage, interspersed with firs, and with pieces of arable land: wheat, oats, and barley are now grown there. These uplands were the scene of a Dionysiac *τριετηρίς*, a torch-festival, held every second year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3). Cp. Lucan 5. 73 *Mons Phoebæ Bromioque sacer, cui numine misto | Delphica Thebanæ referunt trieteria Bacchæ*: and Macrobius *Sat.* 1. 18. 3. Here, however, the poet alludes, not to the human festival, but to supernatural revels.

*Λιγνός* is a smoky flame, such as a resinous pine-torch gives; *στέροψ* finely expresses the lurid and fitful glare flashing through the smoke.—*δπωπε*, gnomic perf., 'hath (oft) seen thee': i.e., when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. *Ion* 716 (Parnassus) *ἴνα Βάκχιος ἀμφιπύρους ἀνέχων πέυκας | λαίψηρὰ πηδᾶ νυκτιπλόους ἅμα σὺν Βάκχαις*: cp. *ib.* 1125: *Bacch.* 306: *Phoen.* 226: *I. T.* 1243.

*Κωρύκλαι.....Νύμφαι*: Nymphs who haunt the *Κωρύκιον ἄντρον* and its neighbourhood. The name is from *κώρυκος*, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one



- 4 Κασταλίας τε νᾶμα. 1130  
 5 καὶ σε Νυσαίων ὀρέων. 1135  
 6 (κισσῆρεις ὄχθαι) χλωρά τ' ἀκτὰ  
 7 πολυστάφυλος πέμπει,  
 8 ἄμβρότων ἐπέων = εἴπε τ' αὖν  
 9 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγνιάς. 1135
- στρ. β'. τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων  
 2 ματρὶ σὺν κεραυνίᾳ.  
 3 καὶ νῦν, ὡς βιαίαις ἔχεται 1140  
 4 πάνδαμος πόλις ἐπὶ νόσον,  
 5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν  
 6 ἢ στονόεντα πορθμόν. 1145

1130 κασταλείας L, with ι above ει from the first hand. 1134 ἄμβρότων L: ἀβρότων Turnebus.—ἐπέων] Hartung conj. ἐπεῶν (Pallis, ἐπεῶν). 1135 θηβαίας L. Θηβαίας Hermann (= 1124 ὡν ἀγρίου τ'). 1137—1145 L divides thus: τὰν—| ὑπερτάταν—| ματρὶ—| καὶ νῦν—| ἔχεται—| ἐπὶ—| καθαρσίῳ—| ὑπὲρ...πορθμόν. | 1137 L τὰν ἐκ πασᾶν τιμᾶς | ὑπερτάταν πόλεων L. The second α of ὑπερτάταν seems to have been ω: and some letters have been erased above the line. Dindorf conj. τὰν ἑκπαγλα τιμᾶς | ὑπὲρ πασᾶν πόλεων. Blaydes τὰν ἐξ ἀπασῶν |

of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ νύμφαις (C. I. G. 1728). Aesch. *Eum.* 22 σέβω δὲ νύμφας, ἐνθα Κωρυκίς πέτρα | κοίλῃ, φίλορσι, δαιμόνων ἀναστροφῇ.

The simple transposition, στεῖχονσι νύμφαι for νύμφαι στείχουσι, satisfies the metre, and is far more probable than the change of στεῖχονσι into στίχουσι—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

1130 Κασταλίας τε νᾶμα, sc. ὀπωπεία. The Κασταλία is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called Τάμπεια: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistis (Aesch. *Eum.* 27). It is now called Ἅγιος Ἰωάννης. It is fitly mentioned here, since it rises on the edge

of the highlands which form the scene of the revels.

1131 καὶ σε Νυσαίων. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry εὐαῖ. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the w. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. s.v. Νῦσα. That word prob. denoted a moist and fertile place: Welcker would refer it to a lost νῦσα from rt. νν (νέω): *Götterl.* i. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* i. 549). Legend placed a Nysa in Thrace (*Il.* 6. 133), Macedonia, Thessaly, Boeotia, Naxos, Caria, Lydia, Cilicia, Arabia, Aethiopia, Libya, India, and even at Parnassus. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 ἐστὶ γὰρ τις ἐναλία | ἑδδαίσις ἀλὰ τῆδε βάκχειος βότρυς | ἐπ' ἡμᾶρ ἔρπει, κ.τ.λ.

1132 κισσῆρεις ὄχθαι, ivy-clad hills. Usually ὄχθη = a river-bank, ὄχθος = a hill: so *Ph.* 726 Σπερχειοῦ...παρ' ὄχθας, and just afterwards (729) Οἰκράς ὑπὲρ ὄχθων. But the distinction is not always observed; nor need we suspect our MSS.,

hard by Castalia's stream.

Thou comest from the ivy-mantled slopes of Nysa's hills, and from the shore green with many-clustered vines, while thy name is lifted up on strains of more than mortal power, as thou visitest the ways of Thebè:

Thebè, of all cities, thou holdest first in honour, thou, and <sup>2nd</sup> thy mother whom the lightning smote; and now, when all our <sup>strophe.</sup> people is captive to a violent plague, come thou with healing feet over the Parnassian height, or over the moaning strait!

ὑπερτιμᾶς πόλεων. Wecklein proposed (*Ars Soph. em.* p. 76) τὰν ἐκπαγλὰ τιμᾶς | ὑπερ-  
τιμᾶς πόλεων, but in his ed. (1874) has πασῶν instead of τιμᾶς. 1140 καὶ νῦν L.  
Tournier conject. καιρὸς. 1141 πάνδημος L: πάνδαμος Dindorf.—Boeckh added  
ἀμὰ before πόλις, in order to obtain a metrical correspondence with the MS. text  
of the antistrophic verse, 1150: but see n. there.—ἐπὶ] Musgrave conject. ὑπὸ.  
1144 παρησίαν L: Παρνασίαν r.

for the fact was noticed in antiquity (schol. on Aratus *Phaenom.* 33). Thus Pind. *P.* 1. 64 δχθαις ὑπο Ταῦνέτου: Eur. *Suppl.* 655 Ἰσμήριον πρὸς δχθον.—The κισσὸς was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (κισσωσις) was a regular incident of his festivals: he was called κισσεύς, κισσοκόμης, κισσοχαίτης. Cp. Alciphron *Epist.* 2. 3 § 10 μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσοῦς. Ov. *F.* 3. 767 *hedera est græcisima Baccho*.

1138 πολυστάφυλος: cp. *Il.* 2. 537 Χαλκίδα γ' Εἰρέτριάν τε πολυστάφυλόν θ' Ἰστίαίαν. As Histiaea, afterwards Oreus, was on the N. coast, we may suppose that the Homeric epithet—here borrowed by Soph.—would have been at least equally applicable to other parts of the island.—πέμπει, agreeing with nearest subject: 830 n.

1134 ε. The words ἀμβρότων ἐπέων answer metrically to ναιετάων παρ' ὑγρὸν (1123). There is no metrical reason, then, for altering the MS. ἀμβρότων, with Turnebus, to ἀβρότων. Cp. *O. T.* 158 ἀμβροτὲ Φάμα. There is no certain instance of ἀβροτος in Tragedy. Cp. Pind. *P.* 4. 299 ἀμβροσίων ἐπέων, 'divine strains.' Here the epithet suggests the mystic power of the invocation.—ἐκχέοντων: see on εἰσιον, 964: 'while divine chants resound with the cry εἰσε'; i.e., while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture ἐπεῶν is neat, but needless.

1137 ε. τὰν ἐκ πασῶν. There is no reason, metrical or other, for suspecting

the MS. reading here. See on 1146. τὰν, θήβαν, implied in Θηβαίτας: cp. 668, 1072.—For ἐκ ('chosen out of') cp. 164: ὑπερτάταν, proleptic; cp. Eur. *I. A.* 573 μείζω πόλιν ἀξεί: Plat. *Rep.* 565 c τοῦτον τρέφειν τε καὶ ἀξίαν μέγαν.

1139 κεραυνίῳ, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 ε. ἔχεται ἐπὶ βιάας νόσου, is captive to a violent (=a most grievous) plague. The νόσος is the divine anger which Thebes has incurred (1015). ἐπὶ νόσου seems to be like ἐπ' εἰρήνης ('in time of peace' *Il.* 2. 797), ἐπὶ σχολῆς (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the νόσος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' (We could scarcely compare ἐπὶ ξύλου, and suppose a metaphor from a rack or cross; cp. n. on 308 f.) Musgrave's ὑπὸ (for ἐπὶ) is tame. For ἔχεται cp. Plat. *Legg.* 780 b ὑπὸ πολλῆς ἀπορίας ἐχομένοις. There is only a verbal likeness to Her. 6. 11 ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται (are poised) ἡμῖν τὰ πρήγματα.—For βιάας cp. n. on 1310 δελταίος. The text is sound, without Boeckh's conjectural insertion of ἀμὰ before πόλις: see on 1150.—πάνδαμος: cp. on 7.

1148 ε. μολεῖν: infin. for imperat.: cp. n. on 150 ff.—καθαροίῳ: Dionysus

divine chants as  
escorted by bacchants

ἀντ. β. ἰὼ πῦρ \*πνεύοντων χοράγ' ἄστρον, νυχίον  
 2 φθεγμάτων ἐπίσκοπε,  
 3 παῖ Διὸς γένεθλον, προφάνηθ',  
 4 \*ἄναξ, σαῖς ἅμα περιπόλοις  
 5 Θυίαισιν, αἱ σε μαινόμεναι πάννυχον χορεύουσι  
 6 τὸν ταμίαν \*Ἰακχον.

1150

1146—1154 L divides thus: ἰὼ— | χοράγ'— | φθεγμάτων— | παῖ— | προφάνηθι— | σαῖς— | θυίαισιν— | πάννυχον— | χορεύουσι . . Ἰακχον. | 1146 z ἰὼ πῦρ πνεύοντων | χοράγ' ἄστρον καὶ νυχίον | L. (So the later MSS., some with χοράγ'.) For πνεύοντων, Brunck gave πνεύοντων. Hermann, inserting τῶν before πῦρ, made πνεύοντων a spondee. He also deleted καὶ before νυχίον.—Wolff: ἰὼ πύρρων ἄστρον χοράγ' καὶ νυχίον. (So Campbell, but with ὦ πῦρ πνεύοντων.)—Semitelos: ἰὼ

was often invested with the attributes of the Purifier and Healer, as καθάρσιος, ἀλεξίκακος, ἀκείσιος, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—κλιτὸν —, as Tr. 271: but —, Od. 5. 470 ἐς κλιτὸν ἀναβάς. Here, the last syll. of the verse being common, ὕν stands for ὕν.—πορθμόν, the Euripus, between Euboea and Boeotia. At Chalcis (Egripo) it is only 40 yards across.—στονόντα refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 περὶ δὲ τῆς παλιμπορίας τοῦ Εὐρίπου τοσοῦτον μόνον εἰπεῖν ἱκανόν, ὅτι ἐπτάκις μεταβάλλειν φασὶ καθ' ἡμέραν ἐκάστην καὶ νύκτα. Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan's description of the Euripus, 5. 234, *Arctatus rapido fervet qua gurgite pontus*.

1146 z. πνεύοντων, Brunck's simple correction of πνεύοντων, heals the metre. The MS. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of πνεύοντων here. Hermann's argument against πνεύοντων, which has deterred editors from admitting it, was strangely weak. He said that the first syllable of the epic πνέω never occurs with ictus (i.e., in arsis); and that, if the tragic poets had used that form, they would at least not have put an ictus on the πνεί. But Homer repeatedly has πνοῇ with ictus on the 1st syll. (as first

word of the verse): and as πνοῇ to πνοή, so is πνέω to πνέω. It is plain, therefore, that the Homeric absence of ictus from the πνεί of πνέω was purely an accident of convenience in composition, —the phrases being μένεα πνέοντες, ξεφυρτὴ πνέουσα, ἡδὲ μάλα πνέουσαν, πνέει τε καὶ ἔρπει, etc. We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on πνεί here is only equal to that which falls on οὐτ (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. ζῶω was at least as familiar a word as πνέω. Yet twice in lyrics Soph. has ventured to use the epic ζῶω: *El.* 157 οἷα Χρυσόθεμς ζῶει: *O.C.* 1213 ζῶειν. Is it, then, reasonable to suppose that the poet, requiring — — — instead of — — —, would have hesitated to use the familiar epic form πνέοντων? Nor is this all. In Aesch. *Cho.* 621 the MSS. give πνέονθ' ἃ κυνόφρων σπνφ: where πνέονθ' ἃ = σύμμετρον in the strophe (610), and the 1st syllable is (pace Hermann) necessarily long, being that of a spondee (or trochee): Heath's correction, πνέονθ', is therefore certain.

Other conjectures are: (1) ἰὼ πύρρων ἄστρον χοράγ' καὶ νυχίον (G. Wolff). The objection is that the contracted πύρρων and πύρρων do not justify πύρρων for πυρρῶν: cp. Eur. *Med.* 478 ταύρων πυρρῶν ἐπιστάτην. (2) ἃ (for ἰὼ) πύρ πνεύοντων χοράγ' καὶ νυχίον (Campbell). Here πνεύοντων is a spondee. But such a synesis seems very improbable. Remark, too, that L's χοράγ' ἄστρον does not warrant us in supposing that ἄστρον

O thou with whom the stars rejoice as they move, the stars and anti-  
whose breath is fire; O master of the voices of the night; strophe.  
son begotten of Zeus; appear, O king, with thine attendant  
Thyiads, who in night-long frenzy dance before thee, the giver  
of good gifts, Iacchus!

πῦρ παλλόντων χοράγ', ἄστρον νυχίων | φθεγμάτων. Cp. on 1149. 1148 φθεγ-  
μάτων] φεγγάτων Gleditsch, on a former conject. of Nauck's. 1149 καὶ  
δῖος L. In order to obtain a long syll. (=νῦν 1140), Pallis proposes Διὸς καὶ  
Σεϋφίτη, καὶ Διον: Bothe, καὶ Ζηνός.—Semitelos writes, ἐπισκόπει | γῆν, Δηοῦς  
γένεθλον. 1150 προφάνηθι ναξίαισ L. Bergk restored προφάνηθ', ὦναξ.—  
Mussgrave had given προφάνηθ', ὦ Ναξίαισ. See on 1141. 1152 θυῖαισιν L:  
Θυῖαισιν Boeckh.

originally preceded χοράγ'. Neglect of  
elision is frequent in L: thus, to take  
one play only, the O. C. supplies these  
examples: 266 τὰμά· ἐπεὶ: 694 ἔστιν δὲ  
οἶον: 883 τάδε. ὅβρις: 915 κύρια ὦδε:  
1026 θηρώντα ἢ τύχη: 1210 ἰσθί, ἐάνπερ.  
The deletion of καὶ before νυχίων is also  
warranted by instances in which καὶ has  
been thrust into L. Here, the καὶ would  
decidedly enfeeble the passage.

χοράγ' ἄστρον. The sympathetic joy  
of the elemental powers—stars, moon, and  
sea—was especially associated with those  
night-festivals in which Dionysus bore  
his mystic character, as the young Ἰακχος  
of the Eleusinian ritual, the companion of  
Demeter and Cora (n. on O. C. 682 ff.).  
See Eur. Ion 1078 ff., where the refer-  
ence is to the Dionysus of the Great Mys-  
teries at Eleusis: ὅτε καὶ Διὸς ἀστερωπὸς  
| ἀνεχόμενος αἰθέρῃ, | χορεύει δὲ Σελάνα |  
καὶ πεντήκοντα κόρια | Νηρέος. Hence  
this crowning strain, which begins by  
greeting him as χοράγος ἄστρον, fitly closes  
with his Eleusinian name.—νυχίων φθεγ-  
μάτων, the songs, or wild cries, of his  
worshippers. Eur. Bacch. 485 (Pentheus)  
τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;—  
ΔΙ. νύκτωρ τὰ πολλὰ· σεμνότητ' ἔχει σκό-  
τος. Plut. Mor. 291 A mentions, as  
Boeotian festivals of Dionysus, the Ἀγρι-  
ώνια and Νυκτέλια,—ὧν τὰ πολλὰ διὰ  
σκότους δρᾶται. Ar. Ran. 340 (the Chorus  
of the Initiated) ἔγειρε φλογέας λαμπάδας  
ἐν χερσὶ τινάσσω, | Ἰακχ', ὦ Ἰακχε, | νυκ-  
τέρου τελετῆς φωσφόρος ἄστρον.

1149 καὶ Διὸς=καὶ νῦν ὥς (1140),  
but is sound, since the second syllable  
may be either long or short (see Metr.  
Anal.).

1150 ὦναξ is a certain correction of

L's ναξίαισ. The latter, i.e. Ναξίαισ,  
may be rejected for two reasons. (1) νν.  
1140 f. (καὶ νῦν—ἐπὶ νόσῳ) are clearly  
sound, and the weak addition of ἀμά be-  
fore πόλις is a pure guess, based on the  
supposed genuineness of Ναξίαισ here.  
(2) Naxos was, indeed, peculiarly asso-  
ciated with Dionysus, through Ariadne's  
story, and in other ways (Diod. 5. 50 ff.,  
Plin. N. H. 4. 12. 22): but, here, Ναξίαισ,  
as the epithet of his followers, would be  
inappropriate, since he is to visit Thebes  
either from Parnassus or from Euboea  
(1143 f.).

1152 f. Θυῖαισιν (θύω, to sacrifice),  
female votaries of Dionysus,—here, his  
attendant Nymphs (O. C. 679 n.),—not  
human worshippers. The pediment of  
the temple at Delphi represented Diony-  
sus with the Thyiads, and a setting sun  
(Stephani, Compt. rend., 1860, vol. 3 pp.  
77 ff.). Similar names were Βάκχαι,  
Ἀήραι, Μαινάδες (this properly a general  
epithet); and, in Macedonia, Κλώδωνες,  
Μιμαλλόνες (Plut. Alex. 2). Plut. Mor.  
389 c quotes some words of a thyiad  
song, εἶον δρσιγύναικα μαινομένας Διόνυ-  
σον ἀνθέοντα τιμαῖς. In Elis a Dionysiac  
festival was called τὰ Θυῖα (Paus. 6. 26.  
1). Cp. Catull. 64. 255 ff.: Verg. Aen. 4.  
301 ff.—χορεύουσι with acc. of the god,  
as Pind. I. 1. 7 Φοῖβον χορεύων. Cp.  
κῆπτομαι, τίλλομαι, τύπτομαι with acc. of  
person mourned.

1154 ταμίαν, dispenser (of their for-  
tunes): cp. Plat. Rep. 379 E ὥς 'ταμίαις'  
ἡμῶν Ζεὺς 'ἀγαθὼν τε κακῶν τε τέκνυ-  
ται.'—Ἰακχόν: see on χοράγ' ἄστρον  
(1146).

1155—1152 Exodos. The threefold  
catastrophe. Creon's remorse.

## ΑΓΓΕΛΟΣ.

Κάδμου πάροιχοι καὶ δόμων Ἀμφίονος, 1155  
οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον  
οὐτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.  
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει  
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί.  
καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς. 1160  
Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ, <sup>ἤντιν</sup>  
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,  
λαβὼν τε χώρας παντελὴ μοναρχίαν  
ἡϋθυνέ, θάλλων εὐγενεῖ τέκνων σπορά·  
καὶ νῦν ἀφέϊται πάντα. τὰς γὰρ ἡδονὰς 1165  
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ

1156 στάντ' ἂν] Nauck conject. πάντ' ἂν: Meineke, ἀν τιν': Semitelos, ὅψι συνόντ' ἂν.

1157 ἂν from ἀμ, with an erasure after it, L. 1160 καθεστῶτων] Blaydes conject. ἐφεστῶτων.

1161 ὡς ἐμοί, ποτέ] ὡς ἐμοί ποτε L. 1162 μὲν] Hartung conject. γὰρ.

1163 λαβὼν τε] λαβόντε L. 1164 After θάλλων, τε has been erased in L.

1165 π. τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν' ἄνδρσ οὐ τίθημ' ἐγὼ L. Then follows v. 1168 πλούτει τε. So too the later MSS. Athenaeus

7. 280 C supplies verse 1167, quoting 1165—1171 thus: τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ | ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν. | πλούτει

τε... πρὸς τὴν ἡδονήν. In 12. p. 547 C he quotes the same verses in the same

1155 δόμων goes with Κάδμου also: cp. O. T. 417 μητρὸς τε καὶ τοῦ σοῦ πατρὸς: O. C. 1399 κελεύθου τῆς τ' ἐμῆς δυσπραξίας. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (Apoll. Rhod. 1. 740 ff.). The Thebans are πάροιχοι (neighbours) δόμων, as dwelling around the Καδμεία, the Theban acropolis which was the seat of Cadmus (cp. O. T. 20 n.).

1156 π. οὐκ ἔστι (τοιούτος ἀνθρώπου βίος), ὅποιον οὐτ' αἰνέσαιμ' ἂν ποτε οὔτε μεμψαίμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. στάντα has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable (στάσιμον). Soph. has given us a perfect comment on στάντα (which Nauck calls 'undoubtedly' corrupt) in fr. 786, and it is strange that it should have escaped notice:—ἀλλ' οὐμὸς ἀεὶ πτόμος ἐν πυκνῷ θεοῦ | τρήχῃ κυκλεῖται, καὶ μεταλλάσσει φύσιν | ὥσπερ

σελήνης δ' ὅψις εὐφρόνας δόο | στήναι δύναιτ' ἂν οὐ ποτ' ἐν μορφῇ μᾶ,—cannot remain fixed in one phase.—βίον is the antecedent drawn into the clause and case of the relative: O. C. 56 δ' ἐπιστείβεις τόπον | ...καλεῖται etc.: ἰδ. 907 νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων.—The only other tenable view would be: οὐκ ἔστι (βίος τοιούτος στάς) ὅποιον αἰνέσαιμ' ἂν: there is no life so situated that I could praise it. On this view, στάντα would cohere closely with ὅποιον, having been attracted into the acc. like βίον itself. This is not impossible; but, if this were the construction, I should wish to read ὅποια: cp. Αἰ. 950 οὐκ ἂν τάδ' ἔσση τῇδε μὴ θεῶν μέτα.

1160 μάντις...τῶν καθεστῶτων, a prophet about them,—i.e. one who can say how long they will last. The conjecture ἐφεστῶτων ('imminent'), which Nauck receives, is decidedly wrong for two reasons. (1) Though we find Κῆρες ἐφεστᾶσιν, etc., the perf. παρ. was regularly used as it is in Αἰ. 1072 τῶν ἐφεστῶτων (masc.) κλύειν 'to obey the rulers'; and here a Greek would rather have sup-

*Enter MESSENGER, on the spectators' left hand.*

ME. Dwellers by the house of Cadmus and of Amphion, there is no estate of mortal life that I would ever praise or blame as settled. Fortune raises and Fortune humbles the lucky or unlucky from day to day, and no one can prophesy to men concerning those things which are established. For Creon was blest once, as I count bliss; he had saved this land of Cadmus from its foes; he was clothed with sole dominion in the land; he reigned, the glorious sire of princely children. And now all hath been lost. For when a man hath forfeited his pleasures, I count him not

words. Eustathius p. 957. 17 quotes τὰς γὰρ ἡδονὰς | ὅταν προδῶσω ἄνδρα (sic), οὐ τίθημι' ἐγὼ, and remarks that, after these words, τὰ ἀκριβῆ ἀντίγραφα have the verse, ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν. If his statement did not rest merely on Athenaeus, then, in the 12th cent., a century after L was written, there were MSS. extant which could have corrected it here; yet all our MSS. share its defect. This point should be noticed as favouring the view that all our MSS. come from L. The edition of Turnebus (Paris, 1553) was the first which incorporated v. 1167.—See Appendix.

posed the sense to be, 'no one in authority is a prophet.' (2) The point is that things may seem established, and yet be unstable.

1161 ὡς ἐμοί: *Ai.* 396 ἐρεβος ὦ φαεννότατον ὡς ἐμοί: cp. *O. C.* 20 n.

1162 *σώσας*... ἐχθρῶν: the gen. as after λῶω, ἐλευθερώω: *Ph.* 919 σώσαι κακοῦ: *Eur. Or.* 779 σωθῆναι κακῶν.—The regular constr. would have been ἦν ζηλωτός, σώσας μὲν χθόνα, λαβὼν δὲ μοναρχίαν. For δέ, τε has been substituted, as in *Ty.* 1012 πολλὰ μὲν ἐν πόντῳ κατὰ τε δρῶα πάντα καθαίρων: *Ph.* 1056 πάρεστι μὲν | Τεύκρος,... | ἐγὼ θ': *ib.* 1136 ὁρῶν μὲν ἀσχυρὰς ἀπάτας, | στυγρόν τε φῶτ'. Then in the second clause, λαβὼν τε, a new finite verb, ἡθύνει, has been inserted, with the result that λαβὼν now begins a new sentence. Cp. 815 θυήσεν, n.—παντελῆ, complete; *Plat. Legg.* 698 α ἡ παντελὴς... ἐλευθερία: cp. 737 n.—ἡθύνει: cp. 178: *O. T.* 104 ἀπευθύνει πῶλιν. The temporal augment for verbs beginning with *eu* is attested by Attic inscr. of c. 403—321 B.C. (Meisterhans, p. 78).—εὐγενεῖ, not εὐγενῶν: 793 n.

1166 ἀφείται πάντα, all has been given up,—has slipped from his grasp, and been lost. Cp. *Her.* 8. 49 ἡ γὰρ Ἀττικὴ ἀπέιτο ἤδη (to the Persians). The perf. pass. of ἀφίημι is always pass. in sense, usu. meaning either 'set free'

(as *Isocr. or.* 17 § 11), or, 'left free' (*Plat. Critias* 117 c, of open ground), or 'permitted' (*Thuc.* 5. 91). The only apparent instance of ἀφείμαι as a perf. midd. is *Dem. or.* 23 § 157 τοῦ μὲν τιμωρεῖσθαι τὸν Χαρίδημον ἀφείσθαι, ἀποστεῖλαι δ' ὑπόσπονδον. But there, as ἀποστεῖλαι suggests, we must surely read the 2nd aor. midd. ἀφέσθαι, which was frequent in this sense (*Plat. Gorg.* 458 c, etc.). If ἀφείται were midd. here, we should require πάντων: cp. *Thuc.* 2. 60 τοῦ κοινοῦ τῆς σωτηρίας ἀφίσθε.

1166 προδῶσιν. προδιδόναι ἡδονὰς could not mean merely, 'to resign' one's joys. It necessarily implies a fault on the loser's part; and it is precisely because Creon had committed such a fault that I believe προδῶσιν to be sound. The man accused of taking a bribe to break the law was described at 322 as ἐπ' ἀργύρῳ... τὴν ψυχὴν προδοῦς. Our word, 'to forfeit,' i.e. 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes προδιδόναι ἡδονὰς from ἀπολλύναι ἡδονὰς. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will. Athenaeus, who twice quotes this passage (cr. n.), shows that c. 200 A.D. it was read as above: he is our oldest and best source for it. L's ἀνδρός must be con-

ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.  
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,  
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπὴ  
 τούτων τὸ χαίρειν, τὰλλ' ἐγὼ καπνοῦ σκιᾶς  
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

1170

ΧΟ. τί δ' αὖ τὸδ' ἄχθος βασιλέων ἡκεις φέρων;

ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟ. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.

ΑΓ. Αἰμῶν ὀλωλεν· αὐτόχειρ δ' αἰμάσσεται.

1175

ΧΟ. πότερα πατρώας ἢ πρὸς οἰκείας χερὸς;

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟ. ὦ μάντι, τοῦπος ὡς ἄρ' ὄρθον ἤνυσας.

1168 πλούτει from πλουτεῖ L. βούλει is accentless in L, with an erasure above it.  
 1169 ζῆ] ζῆι L: ζῆι r (with gl. ζῆθι in V). 1170 εἰ] Tournier proposes  
 to write ἀγῶ, and to delete v. 1171.—πριαίμην ἀνδρὶ] Gleditsch conject. ποιοῖμην πάντα.

sidered in connection with the fact that L (like our other mss.) omits v. 1167. L has a point at *προδῶσιν*, and its reading was (I suspect) understood thus: 'when (men) forfeit their pleasures, I do not count that the part of a man' (i.e. of one who can be really said to live). Hence I do not think that L's *ἀνδρὸς* really confirms Seyffert's conjecture, *καὶ γὰρ ἡδοναὶ* | *ἔσαν προδῶσιν ἀνδρὸς*, 'when a man's pleasures fail.' For this use of *προδιδόναι*, cp. Her. 7. 187 οὐδὲν μοι θωῦμα παρίσταται προδοῦναι τὰ ρέεθρα τῶν ποταμῶν (that they failed = *ἐπικλιπεῖν*); id. 8. 52 τοῦ φράγματος προδεωκότος, the barricade having failed (them). Xenophanes fr. 1. 5 ἄλλος δ' οἶνος ἐτόμος, δς οὐποτέ φησι προδῶσεν. So with acc., [Dem.] or. 52 § 13 τὸν δόφθαλμὸν αὐτὸν προδιδόντα (his eye-sight failing him). Yet here the phrase would seem a strange one. And if *ἀνδρες* was older than *ἀνδρὸς*, as we have reason to believe that it was, that fact would confirm the genuineness of τὰς γὰρ ἡδονάς.—See Appendix.

οὐ τίτῃμι with inf., as oft. with the midd. τίθεμαι; Plat. *Phaed.* 93 C τῶν οὖν τιθεμένων ψυχὴν ἁρμονίαν εἶναι. Cp. *El.* 1270 δαιμόνιον αὐτὸ τίτῃμι ἐγώ.

1167 For ζῆν, ζῶν has been proposed: but the Epic and Ionic ζῶς does not occur in Attic.—τοῦτον after the plur. as, conversely, *δοστis* is followed by οὗτοι (709 n.), and νεκὺν by ὧν (1072).—ἔμψ. νεκρόν: cp.

*Ph.* 1018 ἀφίλον, ἐρημον, ἀπολιν, ἐν ζῶσιν νεκρόν.

1168 εἰ πλούτει...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) φέρε δὴ καὶ παῖδες γενέσθωσαν· φροντίζων ἡδὴ πάντα πλέα. Dem. or. 20 § 14 οὐδὲ γὰρ εἰ πάνιν χρηστός ἐσθ', ὡς ἐμοῦ γ' ἔνεκα ἐστῶ, βελτίων ἐστὶ τῆς πόλεως τὸ ἦθος.—αἰ βούλει: Plat. *Rep.* 432 A τοὺς λισχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φρονήσῃ, εἰ δὲ βούλει, λίσσῃ. For the form ζῆ, cp. Eur. *I. T.* 699 ἄλλ' ἔρπε καὶ ζῆ καὶ δόμουσ' οἶκει πατρός. Fk *Anthol. P.* 11. 57 πῦνε, γέρον, καὶ ζῆς (by Agathias, c. 550 A.D.): and so *ib.* 10. 43 (author uncertain). σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 C τὸ τῆς ἀρχῆς σχῆμα...οὐ συμκρόν.

1170 τὸ χαίρειν: *Ai.* 555 ἔως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης. Aesch. *Eum.* 301 ἔρρειν, τὸ χαίρειν μὴ μαθῆθ' ὅπου φρενῶν: *ib.* 423 ὅπου τὸ χαίρειν μηδαμῶς νομίζεται. For the thought, cp. Simonides fr. 71 τίς γὰρ ἀδονᾶς ἀτερ θνατῶν βλος ποθεῖνδ' ἢ ποτα τυραννίς; | τὰς δ' ἀτερ οὐδὲ θεῶν ζαλωτὸς αἰῶν: where ἡδονή is as general as τὸ χαίρειν here. More often, however, the sentiment refers to sensuous ἡδοναί: cp. Mimnermus fr. 1 τεθνατῇν ὅτε μοι μηκέτι ταῦτα μέλοι: Antiphanes fr. incert. 51 (it is foolish to disparage *ἔρω*), εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἡδονάς, | καταλείπετ' οὐδὲν ἕτερον ἢ τεθνηκέναι.—καπνοῦ σκιᾶς: gen. of price

as living,—I hold him but a breathing corpse. Heap up riches in thy house, if thou wilt; live in kingly state; yet, if there be no gladness therewith, I would not give the shadow of a vapour for all the rest, compared with joy.

CH. And what is this new grief that thou hast to tell for our princes?

ME. Death; and the living are guilty for the dead.

CH. And who is the slayer? Who the stricken? Speak.

ME. Haemon hath perished; his blood hath been shed by no stranger.

CH. By his father's hand, or by his own?

ME. By his own, in wrath with his sire for the murder.

CH. O prophet, how true, then, hast thou proved thy word!

1175 *αὐτόχειρ*] Meineke conject. *ἀρτίχειρ*.

1177 *φόνου*] *φόνωι* L, with *ου* above from first hand.—Herwerden conject. *γόνος*: Keck, *κόρης*.

(nom., *καπνοῦ σκιά*). *Ph.* 946 οὐδ' οἷδ' ἐναίρων νεκρὸν ἢ καπνοῦ σκιά, | εἰδῶλον ἄλλως. *Aesch.* fr. 390 τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά. So *Soph.* fr. 12 ἀνθρώπος ἐστὶ πνεῦμα καὶ σκιά μόνον. *Cp.* *Pind. P.* 8. 95 σκιάς ὄναρ | ἀνθρώπος. *Aesch. Ag.* 839 εἰδῶλον σκιάς.

1171 *πριαμένη ἀνδρῖ*. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: *Ar. Ach.* 812 πόσου πρίμαί σοι τὰ χοιρίδια; *Il.* 15. 87 θέμιστι δὲ καλλιπαρῶ | δέκτο δέπας.—πρὸς τὴν ἡδ., compared with it: fr. 327. 4 κἀστι πρὸς τὰ χρήματα | θνητοῖσι τᾶλλα δεύτερ': *Eur.* fr. 96 ἀλλ' οὐδὲν ἠγγέλεια πρὸς τὰ χρήματα. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.—Not, 'in exchange for pleasure,' like *Plat. Phaed.* 69A ἡδονὰς πρὸς ἡδονὰς... καταλλάττεσθαι: for the price is expressed by *καπνοῦ σκιάς*.

1172 *βασίλειον* = *τυράννων*, the royal house. *Tr.* 316 μὴ τῶν τυράννων; is she of the royal stock?—*αἰτωὶ θανεῖν*, instead of *τοῦ θανεῖν*: *Antiphon or.* 5 § 23 ἐγὼ αἰτίος ἦν πεμφθῆναι ἀγγελον.—*As* vv. 1186 ff. show, *Eurydice* is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173,

then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 *φονεῖ* = *ὁ φονεύς ἐστίν*: *cp.* *O. T.* 437 τίς δέ μ' ἐκφύει βροτῶν (is my sire), where see n.—*ὁ κείμενος*: *cp.* *Aesch. Eum.* 590 οὐ κείμενῳ πῶ τόνδε κομπάζεις λόγον.

1175 *αὐτόχειρ* could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 *αὐτοκτονούντε*. Hence such compounds sometimes receive a further definition, as *Al.* 841 αὐτοσφαιεῖς | πρὸς τῶν φιλοστων ἐκγόνων. But in *Aesch. Eum.* 336 αὐτοურγία, without any such addition, = 'murders of kinsfolk.' G. Wolff ought not, however, to have compared *Xen. H.* 6. 4. 35, ἀποθνήσκει αὐτοχειρία μὲν ὑπὸ τῶν τῆς γυναίκος ἀδελφῶν, βουλή δὲ ὑπ' αὐτῆς ἐκείνης, i.e., 'by the deed of their hands' (*cp.* above, v. 306), 'though at her instigation.' Attic prose does not use *αὐτόχειρ* or *αὐτοχειρία* in the pregnant poetical sense (a slayer, or a slaying, of kinsfolk), but merely in the general sense, 'doing with one's own hands,' etc. See *Plat. Legg.* 872 B: *id.* 865 B, etc.

1177 *φόνου*, causal gen.: 931 (τοῦτων) n.—*ὄρθον ἤνυσας*, hast fulfilled it, so that it comes right (*cp.* 1136, n. on *ὑπερτάταν*): *O. T.* 506 πρὶν ἵδοιμ' ὄρθον ἔπος: *cp.* *id.* 853. *O. C.* 454 (μαντεία) ἀμολ Φοῖβος ἤνυσέν ποτε.



6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν

7 ὁ ματρόπολιν Θήβαν

8 \*ναιετῶν παρ' ὑγρόν

9 Ἰσμηνοῦ ρεῖθρόν <τ'> ἀγρίου τ' ἐπὶ σπορᾷ δρᾶ-  
κοντος. 1124

ἀντ. α'. σὲ δ' ὑπὲρ διλόφου πέτρας στέρωσι ὅπως

2 λιγνύς, ἔνθα Κωρύκται

3 στεῖχουσι Νύμφαι Βακχίδες,

1121 Δηοῦς] δηοῦς L. 1122 ὦ Βακχεῦ· Βακχᾶν ματρόπολιν L. Herm. deleted  
ω: Musgrave added ὦ before ματρόπολιν.—ματρόπολιν Dindorf. 1123 ε. ναιετῶν  
παρ' ὑγρόν Ἰσμηνοῦ | ρεῖθρον L (the second ρ of ρεῖθρον from ν). Dindorf restored  
ναιετῶν. Triclinius gave ὑγρῶν .. ρεῖθρων (Hermann ρεῖθρων). I conjecture ὑγρόν ..  
ρεῖθρόν τ'. 1126—1128 L divides thus: σὲ δ'—| στέρωσι...ἐν|θα—| στεῖχουσι—|  
κασταλείας τε—| σε νυσάλων—| κισσῆρεσσ—| πολυστάφυλος—| ἀμβρότων—| θηβαίως  
...ἀγνίστ. | 1126 διλόφου MSS.: διλόφου Dindorf (cp. on. 1115). 1127 ε. ἐν|θα

πάγκοιον ἐς χώραν (Olympia).—κόλποις, recesses, i.e., the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N. w. and W. Cp. Ar. Ran. 373 ἐς τοὺς εὐανθεῖς κόλπους λειμῶνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind O. 9. 87 Νυμφῶν... κατὰ κόλπον: id. 14. 23 κόλποις παρ' εὐδόου Πίσας. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of O. C. 1049 (where see nn.).—Ἐλευσίνιας: on the ι, see n. on this v. in Metr. Analysis. Δηοῦς=Δήμητρος: Hom. h. Dem. 47 πότνια Δηώ. In this connection the proper name of the god was Ἰακχος (1152), a young deity who was represented as the son of Cora (or of Demeter); cp. O. C. 682 n. Indeed, Arrian expressly distinguishes the Eleusinian Iacchus from the Theban Dionysus, An. 2. 16 § 3: Ἀθηναῖοι Διόνυσον τὸν Διὸς καὶ Κόρης σέβουσιν...καὶ ὁ Ἰακχος ὁ μυστικὸς (the chant of the initiated) τούτῳ τῷ Διονύσῳ, οὐχὶ τῷ Θηβαίῳ, ἐπέδεται. But, as Welcker remarks (Götterl. 2, p. 543), Dionysus was the general name, often substituted for the special title.

1122 Βακχεῦ. The omission of ὦ before this word, and the addition of ὦ before ματρόπολιν, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to Βακχεῦ—Θήβαν, are χώρᾳ τ' ἀκτὰ | πολυστάφυλος πέμπει, which are unquestionably sound.—ματρόπολιν: cp. O. C. 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated to Delphi, and associated with the worship of Apollo. See Eur. Bacch. 306. Cp. O. T. 210 n., Tr. 510.

1123 ε. L has ὑγρῶν...ρεῖθρον, not ὑγρῶν...ρεῖθρων, which was merely a conjecture of Triclinius. And the use of παρά with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαίως in 1135) should precede ἀγρίου. I obtain this by adding τ' after ρεῖθρον. The second syll. of ὑγρόν, as the last of a verse, is common. παρά with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. El. 184 ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσειν: Xen. An. 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμῶν: id. § 6 ἐστρατοπεδεύσαντο παρὰ τὸν ποταμὸν. For the position of τ', cp. O. T. 258 n., O. C. 33 n. The sing. ρεῖθρον is not less suitable than the plur.: cp. Aesch. Pers. 497, P. V. 790. For the epithet ὑγρόν, cp. Od. 4. 458 (Proteus) ἵγνετο δ' ὑγρόν ὕδωρ, 'running water.'—Ἰσμηνοῦ: see n. on 103 f.

1125 ἐπὶ σπορᾷ δρ., 'over the seed

Deô! O Bacchus, dweller in Thebè, mother-city of Bacchants, by the softly-gliding stream of Ismenus, on the soil where the fierce dragon's teeth were sown!

Thou hast been seen where torch-flames glare through smoke, above the crests of the twin peaks, where move the Corycian nymphs, thy votaries,

κωρύκται νύμφαι | στείχουσι βακχίδες L. Blaydes places νύμφαι after στείχουσι. Dindorf gives νύμφαι στήχουσι (Hesych. στήχουσι· βαδίζουσι, πορεύονται. στήχουμεν· πορευθῶμεν, βαδίσωμεν). Pallis, στείβουσι νύμφαι. Rauchenstein, Κωρύκιον | νύμφαι νέμονται. M. Schmidt, Κωρύκται | γυνφαί ('glens') τ' ἔχουσι Βακχίδες. (Hesych. explains γυνφή by νάπη.) Seyffert, ἐνθα Κωρυκίας | γυνφάς τ' ἔχουσι Βακχίδες. So Keck, but with νάπας τ' for γυνφάς τ', and Semitelos with εἰνὰς τ'.

of the dragon,' i.e., on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called σπαρτοὶ ἄνδρες (O. C. 1534 n.). The place where Cadmus sowed the teeth was shown on the s. side of Thebes, near the Ἡλεκτραὶ πύλαι (Paus. 9. 10. 1).—Not, '(ruling) over the dragon's seed,' as if σπαρὰ meant the Thebans.

1126 ff. The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—διλόφου πέτρας: i.e., two πέτραι, each with a λόφος (cp. 146 δικρατεῖς λόγchas, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called Φαιδριάδες, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. Ion 86 ff.). These cliffs are about 2000 ft. above sea-level. The easternmost of the two peaks was called Τάμπεια: the westernmost, perh. Ναυπλία, but this is doubtful. Neither of them is the summit of Parnassus. That summit, called Δικώρεια, rises high above them (about 8000 ft. above the sea). Misunderstanding δικόρυφος, the Roman poets gave a wrong impression by their 'biceps Parnassus,' which Lucan brings out when he says (5. 72) 'Parnassus gemino petit aethera colle.'

By ἐντὶ διλόφου πέτρας Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. This high ground is what Eur. calls the δικόρυφος πλάξ (Eur. Bacch. 307). It consists of uplands stretching about 16 miles westward from the summit,

and affording pasturage, interspersed with firs, and with pieces of arable land: wheat, oats, and barley are now grown there. These uplands were the scene of a Dionysiac τριετηρίς, a torch-festival, held every second year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3). Cp. Lucan 5. 73 Mons Phoebæ Bromioque sacer, cui numine misto | Delphica Thebanæ referunt trieteria Bacchæ: and Macrobius Sat. 1. 18. 3. Here, however, the poet alludes, not to the human festival, but to supernatural revels.

Λιγνὺς is a smoky flame, such as a resinous pine-torch gives; στέροφι finely expresses the lurid and fitful glare flashing through the smoke.—ὄπωπε, gnomic perf., 'hath (oft) seen thee': i.e., when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. Ion 716 (Parnassus) ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πέδας | λαίψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις: cp. ib. 1125: Bacch. 306: Phoen. 226: I. T. 1243.

Κωρύκται.....Νύμφαι: Nymphs who haunt the Κωρύκιον ἄντρον and its neighbourhood. The name is from κώρυκος, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one

- 4 Κασταλίας τε νᾶμα, 1130  
 5 καὶ σε Νυσαίων ὀρέων ivy-clad hills  
 6 (κισσῆρεις ὄχθαι) χλωρά τ' ἀκτὰ  
 7 πολυστάφυλος πέμπει,  
 8 ἀμβρότων ἐπέων = ἐπετᾶν  
 9 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγνιάς. 1135
- στρ. β'. τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων  
 2 ματρὶ σὺν κεραυνία·  
 3 καὶ νῦν, ὡς βιαίαις ἔχεται 1140  
 4 πάνδαμος πόλις ἐπὶ νόσου,  
 5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν  
 6 ἢ στονόεντα πορθμόν. 1145

1130 κασταλείας L, with ῖ above εἰ from the first hand. 1134 ἀμβρότων L: ἀβρότων Turnebus.—ἐπέων] Hartung conj. ἐπετῶν (Pallis, ἐπετᾶν). 1135 θηβαίας L. Θηβαίας Hermann (=1124 ὡν ἀγρίου τ'). 1137—1145 L divides thus: τὰν—| ὑπερτάταν—| ματρὶ—| καὶ νῦν—| ἔχεται—| ἐπὶ—| καθαρσίῳ—| ὑπὲρ...πορθμόν. 1137 L τὰν ἐκ πασᾶν τιμᾶς | ὑπερτάταν πόλεων L. The second α of ὑπερτάταν seems to have been ω: and some letters have been erased above the line. Dindorf conject. τὰν ἑκατάγα τιμᾶς | ὑπὲρ πασᾶν πόλεων. Blaydes τὰν ἐξ ἀπασῶν |

of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ νύμφαις (C. I. G. 1728). Aesch. *Eum.* 22 σέβω δὲ νύμφας, ἐνθα Κωρυκίς πέτρα | κολη, φλορῆς, δαιμόνων ἀναστροφῇ.

The simple transposition, στειχουσι νύμφαι for νύμφαι στειχουσι, satisfies the metre, and is far more probable than the change of στειχουσι into στίχουσι,—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

1130 Κασταλίας τε νᾶμα, sc. ὀπωπεί σε. The Καστάλια is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the eastern-most of the two peaks (1126 ff., n.),—that which was called Τάμεια: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistus (Aesch. *Eum.* 27). It is now called Ἅγιος Ἰωάννης. It is fitly mentioned here, since it rises on the edge

of the highlands which form the scene of the revels.

1131 καὶ σε Νυσαίων. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry εὐαί. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the w. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. s.v. Νῦσα. That word prob. denoted a moist and fertile place: Welcker would refer it to a lost νῶα from rt. νν (νέω): *Götterl.* i. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* i. 549). Legend placed a Nysa in Thrace (*Il.* 6. 133), Macedonia, Thessaly, Boeotia, Naxos, Caria, Lydia, Cilicia, Arabia, Aethiopia, Libya, India, and even at Parnassus. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 ἐστὶ γὰρ τις ἐναλία | Εὐβοίαις ἀλα· τῆδε βάκχειος βότρυς | ἐπ' ἡμᾶρ ἔρπει, κ.τ.λ.

1132 κισσῆρεις ὄχθαι, ivy-clad hills. Usually ὄχθη = a river-bank, ὄχθοι = a hill: so *Ph.* 726 Σπερχειοῦ...παρ' ὄχθας, and just afterwards (729) Οἴκας ὑπὲρ ὄχθων. But the distinction is not always observed; nor need we suspect our MSS.,

hard by Castalia's stream.

Thou comest from the ivy-mantled slopes of Nysa's hills, and from the shore green with many-clustered vines, while thy name is lifted up on strains of more than mortal power, as thou visitest the ways of Thebè:

Thebè, of all cities, thou holdest first in honour, thou, and thy mother whom the lightning smote; and now, when all our people is captive to a violent plague, come thou with healing feet over the Parnassian height, or over the moaning strait!

ὑπερτιμᾶς πόλεων. Wecklein proposed (*Ar. Soph. em.* p. 76) τὰν ἑκπαγλα τιμᾶς | ὑπερτιμᾶς πόλεων, but in his ed. (1874) has πασῶν instead of τιμᾶς. 1140 καὶ νῦν L. Tournier conject. καιρὸς. 1141 πάνδημος L: πάνδαμος Dindorf.—Boeckh added ἀμὰ before πόλις, in order to obtain a metrical correspondence with the ms. text of the antistrophic verse, 1150: but see n. there.—ἐπὶ] Musgrave conject. ὑπὸ. 1144 παρησίαν L: Παρνασίαν r.

for the fact was noticed in antiquity (schol. on Aratus *Phaenot.* 33). Thus Pind. *P.* 1. 64 δχθαις ὑπο ταὶν γένον: Eur. *Suppl.* 655 Ἰσμήνιον πρὸς δχθον.—The κισσός was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (κισσωσις) was a regular incident of his festivals: he was called κισσεύς, κισσοκόμης, κισσοχαίτης. Cp. Alciphron *Epist.* 2. 3 § 10 μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσοῦς. Ov. *F.* 3. 767 *hedera est graticula Baccho*.

1133 πολυστάφυλος: cp. *Il.* 2. 537 Χαλκίδα ῥ' Εἰρέτριάν τε πολυστάφυλόν θ' Ἰστίαν. As Histiaeae, afterwards Oreus, was on the N. coast, we may suppose that the Homeric epithet—here borrowed by Soph.—would have been at least equally applicable to other parts of the island.—πέμπτει, agreeing with nearest subject: 830 n.

1134 ε. The words ἀμβρότων ἐπέων answer metrically to ναιετάων παρ' ὕγρον (1123). There is no metrical reason, then, for altering the ms. ἀμβρότων, with Turnebus, to ἀβρότων. Cp. *O. T.* 158 ἀμβροτὲ Φάμα. There is no certain instance of ἀβροτος in Tragedy. Cp. Pind. *P.* 4. 299 ἀμβροσίῳ ἐπέῳ, 'divine strains.' Here the epithet suggests the mystic power of the invocation.—δαΐδωνται: see on εἶον, 964: 'while divine chants resound with the cry εὐσε'; i.e., while the bacchantes escort thee on thy way to Thebes with chants of praise. The conjecture ἐπεῶν is neat, but needless.

1137 ε. τὰν ἐκ πασῶν. There is no reason, metrical or other, for suspecting

the ms. reading here. See on 1146. τὰν, Θῆβαν, implied in Θηβαίας: cp. 668, 1072.—For ἐκ ('chosen out of') cp. 164: ὑπερτάταν, proleptic; cp. Eur. *I. A.* 573 μεῖζω πόλιν αἰεὶ: Plat. *Rep.* 565 C τοῦτον τρέφειν τε καὶ αἰεὶ μέγαν.

1139 κεραυνία, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 ε. ἔχεται ἐπὶ βιάλας νόσον, is captive to a violent (=a most grievous) plague. The νόσος is the divine anger which Thebes has incurred (1015). ἐπὶ νόσου seems to be like ἐπ' εἰρήνης ('in time of peace' *Il.* 2. 797), ἐπὶ σχολῆς (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the νόσος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' (We could scarcely compare ἐπὶ ξύλου, and suppose a metaphor from a rack or cross; cp. n. on 308 f.) Musgrave's ὑπὸ (for ἐπὶ) is tame. For ἔχεται cp. Plat. *Legg.* 780 B ὑπὸ πολλῆς ἀπορίας ἐχομένοις. There is only a verbal likeness to Her. 6. 11 ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται (are poised) ἡμῖν τὰ πρήγματα.—For βιάλας cp. n. on 1310 δειλαίος. The text is sound, without Boeckh's conjectural insertion of ἀμὰ before πόλις: see on 1150.—πάνδαμος: cp. on 7.

1143 ε. μολέτω: infin. for imperat.: cp. n. on 150 ff.—καθαροίτε: Dionysus

divine chants are  
sung without ceasing

ἀντ. β. ἰὼ πῦρ \*πνεύοντων χοράγ' ἄστρον, νυχίων  
 2 φβεγμάτων ἐπίσκοπε,  
 3 παῖ Διὸς γένεθλον, προφάνηθ',  
 4 \*ἄναξ, σαῖς ἅμα περιπόλοις 1150  
 5 Θυίαισιν, αἱ σε μαινόμεναι πάννυχον χορεύουσι  
 6 τὸν ταμίαν Ἰακχον.

1146—1154 L divides thus: ἰὼ— | χοράγ'— | φβεγμάτων— | παῖ— | προφάνηθ'— | σαῖς— | θυίαισιν— | πάννυχον— | χορεύουσι . . Ἰακχον. | 1146 L ἰὼ πῦρ πνεύοντων | χοράγ' ἄστρον καὶ νυχίων | L. (So the later mss., some with χοράγ'.) For πνεύοντων, Brunck gave πνεύοντων. Hermann, inserting τῶν before πῦρ, made πνεύοντων a spondee. He also deleted καὶ before νυχίων.—Wolff: ἰὼ πύρπνων ἄστρον χοράγ' καὶ νυχίων. (So Campbell, but with ὦ πῦρ πνεύοντων.)—Semitelos: ἰὼ

was often invested with the attributes of the Purifier and Healer, as καθάρσιος, ἀλεξικακός, ἀκέρσιος, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—κλιτὸν —, as Tr. 271: but —, Od. 5. 470 ἐς κλιτὸν ἀναβάς. Here, the last syll. of the verse being common, ὕν stands for ὕν.—πορθμόν, the Euripus, between Euboea and Boeotia. At Chalcis (Egripo) it is only 40 yards across.—στονόντα refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 περὶ δὲ τῆς παλιρροίας τοῦ Εὐρίπου τοσοῦτον μόνον εἰπεῖν ἱκανόν, ὅτι ἐπτάκις μεταβάλλειν φασὶ καθ' ἡμέραν ἐκάστην καὶ νύκτα. Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan's description of the Euripus, 5. 234, *Arctatus rapido fervet qua gurgite pontus*.

1146 L πνεύοντων, Brunck's simple correction of πνεύοντων, heals the metre. The ms. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of πνεύοντων here. Hermann's argument against πνεύοντων, which has deterred editors from admitting it, was strangely weak. He said that the first syllable of the epic πνέω never occurs with ictus (i.e., in arsis); and that, if the tragic poets had used that form, they would at least not have put an ictus on the πνεί. But Homer repeatedly has πνοῇ with ictus on the 1st syll. (as first

word of the verse): and as πνοῇ to πνοή, so is πνέω to πνέω. It is plain, therefore, that the Homeric absence of ictus from the πνεί of πνέω was purely an accident of convenience in composition, —the phrases being μένεα πνέοντες, ζεφυρίη πνέουσα, ἥδ' ὠκύπνοισιν, πνέει τε καὶ ἔρπει, etc. We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on πνεί here is only equal to that which falls on οὐτ (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. ζῶω was at least as familiar a word as πνέω. Yet twice in lyrics Soph. has ventured to use the epic ζῶω: *El.* 157 οἷα χρυσόθεμις ζῶει: *O.C.* 1213 ζῶειν. Is it, then, reasonable to suppose that the poet, requiring — instead of —, would have hesitated to use the familiar epic form πνεύοντων? Nor is this all. In Aesch. *Cho.* 621 the mss. give πνέονθ' ἃ κυνέφρων ὄψιν: where πνέονθ' ἃ = σύμμετρον in the strophe (610), and the 1st syllable is (pace Hermann) necessarily long, being that of a spondee (or trochee): Heath's correction, πνέονθ', is therefore certain.

Other conjectures are: (1) ἰὼ πύρπνων ἄστρον χοράγ' καὶ νυχίων (G. Wolff). The objection is that the contracted πύρπνους and πύρπνους do not justify πύρπνων for πυρπνών: cp. Eur. *Med.* 478 ταύρων πυρπνών ἐπιστάτην. (2) ὦ (for ἰὼ) πύρ πνεύοντων χοράγ' καὶ νυχίων (Campbell). Here πνεύοντων is a spondee. But such a synizesis seems very improbable. Remark, too, that L's χοράγ' ἄστρον does not warrant us in supposing that ἄστρον

O thou with whom the stars rejoice as they move, the stars and whose breath is fire; O master of the voices of the night; <sup>strop</sup>son begotten of Zeus; appear, O king, with thine attendant Thyiads, who in night-long frenzy dance before thee, the giver of good gifts, Iacchus!

πῦρ παλλόντων χοράγ', ἄστρον νυχίων | φθεγμάτων. Cp. on 1149. **1148** φθεγ-  
μάτων] φεγγάτων Gleditsch, on a former conject. of Nauck's. **1149** καὶ  
δίδω L. In order to obtain a long syll. (=νῦν 1140), Pallis proposes Διδὸς καὶ:  
Seyffert, καὶ Διδόν: Bothe, καὶ Ζηνός.—Semitelos writes, ἐπισκόπει | γὰρ, Διοῦς  
γένεθλον. **1150** προφάνηθι ναξίαισ L. Bergk restored προφάνηθ', ὠναξ.—  
Musgrave had given προφάνηθ', ὦ Ναξίαισ. See on 1141. **1152** θύαδων L:  
Θυλαιοιν Boeckh.

originally preceded χοραγέ. Neglect of elision is frequent in L: thus, to take one play only, the O. C. supplies these examples: 266 τὰμὰ· ἐπει: 694 ἔστιν δὲ ὁλον: 883 τὰδε. ὅβρις: 915 κύρια ὦδε: 1026 θηρώοντα ἢ τύχη: 1210 ἴσθι, ἐάνπερ. The deletion of καὶ before νυχίων is also warranted by instances in which καὶ has been thrust into L. Here, the καὶ would decidedly enfeeble the passage.

χοράγ' ἄστρον. The sympathetic joy of the elemental powers—stars, moon, and sea—was especially associated with those night-festivals in which Dionysus bore his mystic character, as the young Ἰακχος of the Eleusinian ritual, the companion of Demeter and Cora (n. on O. C. 682 ff.). See Eur. *Ion* 1078 ff., where the reference is to the Dionysus of the Great Mysteries at Eleusis: ὅτε καὶ Διδὸς ἄσπερωπὸς | ἀνεχόρευεν αἰθέρ, | χορεύει δὲ Σελάνα | καὶ πεντήκοντα κόραι | Νηρέος. Hence this crowning strain, which begins by greeting him as χοραγὸς ἄστρον, fitly closes with his Eleusinian name.—νυχίων φθεγμάτων, the songs, or wild cries, of his worshippers. Eur. *Bacch.* 485 (Pentheus) τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς:—ΔΙ. νύκτωρ τὰ πολλὰ· σεμνότηρ' ἔχει σκότος. Plut. *Mor.* 291 A mentions, as Boeotian festivals of Dionysus, the Ἀγριῶνια and Νυκτέλια,—ὧν τὰ πολλὰ διὰ σκότους δρᾶται. Ar. *Ran.* 340 (the Chorus of the Initiated) ἐγειρε φλογέας λαμπάδας ἐν χερσὶ τινάσσαν, | Ἰακχ', ὦ Ἰακχε, | νυκτέρον τελετῆς φωσφόρος ἄστηρ.

**1149** καὶ Διδὸς=καὶ νῦν ὥς (1140), but is sound, since the second syllable may be either long or short (see *Metr. Anal.*).

**1150** ὠναξ is a certain correction of

L's ναξίαισ. The latter, *i.e.* Ναξίαισ, may be rejected for two reasons. (1) vv. 1140 f. (καὶ νῦν—ἐπὶ νόσου) are clearly sound, and the weak addition of ἀμὰ before πᾶσις is a pure guess, based on the supposed genuineness of Ναξίαισ here. (2) Naxos was, indeed, peculiarly associated with Dionysus, through Ariadne's story, and in other ways (Diod. 5. 50 ff., Plin. *N. H.* 4. 12. 22): but, here, Ναξίαισ, as the epithet of his followers, would be inappropriate, since he is to visit Thebes either from Parnassus or from Euboea (1143 f.).

**1152 f.** Θυλαιοιν (θύω, to sacrifice), female votaries of Dionysus,—here, his attendant Nymphs (O. C. 679 n.),—not human worshippers. The pediment of the temple at Delphi represented Dionysus with the Thyiads, and a setting sun (Stephani, *Compt. rend.*, 1860, vol. 3 pp. 77 ff.). Similar names were Βάκχαι, Ἀῖναι, Μαινάδες (this properly a general epithet); and, in Macedonia, Κλώδωνες, Μιμαλλόνες (Plut. *Alex.* 2). Plut. *Mor.* 389 c quotes some words of a thyiad song, εἴθιν ὁραγύναικα μαινομένας Διόνυσον ἀνθέοντα τιμαῖς. In Elis a Dionysiac festival was called τὰ Θύα (Paus. 6. 26. 1). Cp. Catull. 64. 255 ff.: Verg. *Aen.* 4. 301 ff.—χορεύουσιν with acc. of the god, as Pind. *I.* 1. 7 Φοῖβον χορεύων. Cp. κόπτομαι, τίλλομαι, τίπτομαι with acc. of person mourned.

**1154** ταμίαν, dispenser (of their fortunes): cp. Plat. *Rep.* 379 E ὡς 'ταμίαις' ἡμῖν Ζεὺς 'ἀγαθὼν τε κακῶν τε τέτυκται.'—Ἰακχον: see on χοράγ' ἄστρον (1146).

**1155—1152** Exodos. The threefold catastrophe. Creon's remorse.

## ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίονος, 1155  
οὐκ ἔσθ' ὅποῖον στάντ' ἄν ἀνθρώπου βίον  
οὐτ' αἰνέσαιμ' ἄν οὔτε μεμψαίμην ποτέ.  
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει  
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἶε'  
καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς. 1160  
Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ, <sup>511</sup>  
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,  
λαβὼν τε χώρας παντελῇ μοναρχίαν  
ἡῦθυνέ, θάλλων εὐγενεὶ τέκνων σπορᾷ·  
καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς 1165  
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγώ

1155 στάντ' ἄν] Nauck conject. πάντ' ἄν: Meineke, ἀν τιν': Semitelos, ὅπως συνόντ' ἄν.

1157 ἄν from ἀμ, with an erasure after it, L. 1160 καθεστῶτων] Blaydes conject. ἐφεστῶτων. 1161 ὡς ἐμοί, ποτέ] ὡς ἐμοί ποτε L. 1162 μὲν] Hartung conject. γάρ.

1163 λαβὼν τε] λαβόντε L. 1164 After θάλλων, τε has been erased in L.

1165 τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες οὐ τίθημ' ἐγώ L. Then follows v. 1168 πλούτει τε. So too the later MSS. Athenaeus 7. 280 C supplies verse 1167, quoting 1165—1171 thus: τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγώ | ἴδην τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν. | πλούτει τε... πρὸς τὴν ἡδονήν. In 12. p. 547 C he quotes the same verses in the same

1155 δόμων goes with Κάδμου also: cp. O. T. 417 μητρὸς τε καὶ τοῦ σοῦ πατρὸς: O. C. 1399 κελεύθου τῆς τ' ἐμῆς δυσπραξίας. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (Apoll. Rhod. 1. 740 ff.). The Thebans are πάροικοι (neighbours) δόμων, as dwelling around the Καδμεία, the Theban acropolis which was the seat of Cadmus (cp. O. T. 20 n.).

1160 f. οὐκ ἔστι (τοιούτος ἀνθρώπου βίος), ὅποῖον οὐτ' αἰνέσαιμ' ἄν ποτε οὔτε μεμψαίμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. στάντα has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable (στάσιμον). Soph. has given us a perfect comment on στάντα (which Nauck calls 'undoubtedly' corrupt) in fr. 786, and it is strange that it should have escaped notice:—ἀλλ' οὐμὸς αἶε πότμος ἐν πυκνῷ θεοῦ τρήχῳ κυκλείται, καὶ μεταλλάσσει φύσιν | ὥσπερ

σελήνης δ' ὅψις εὐφρόνας δόο | στήναι δύναιτ' ἄν οὐ ποτ' ἐν μορφῇ μᾶ,—cannot remain fixed in one phase.—βίον is the antecedent drawn into the clause and case of the relative: O. C. 56 ὃν δ' ἐπιστείβεις τόπον | ...καλεῖται etc.: ιδ. 907 νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσηλθ' ἔχων.—The only other tenable view would be: οὐκ ἔστι (βίος τοιούτος στάς) ὅποιον αἰνέσαιμ' ἄν: there is no life so situated that I could praise it. On this view, στάντα would cohere closely with ὅποιον, having been attracted into the acc. like βίον itself. This is not impossible; but, if this were the construction, I should wish to read ὅποιον: cp. Αἰ. 950 οὐκ ἄν τὰδ' ἔσθ' ἡ δὲ μὴ θεῶν μέτα.

1160 μάντις...τῶν καθεστῶτων, a prophet about them,—i.e. one who can say how long they will last. The conjecture ἐφεστῶτων ('imminent'), which Nauck receives, is decidedly wrong for two reasons. (1) Though we find Κῆρες ἐφεστάσιν, etc., the perf. σαντ. was regularly used as it is in Αἰ. 1073 τῶν ἐφεστῶτων (masc.) κλύειν 'to obey the rulers'; and here a Greek would rather have sup-

*Enter MESSENGER, on the spectators' left hand.*

ME. Dwellers by the house of Cadmus and of Amphion, there is no estate of mortal life that I would ever praise or blame as settled. Fortune raises and Fortune humbles the lucky or unlucky from day to day, and no one can prophesy to men concerning those things which are established. For Creon was blest once, as I count bliss; he had saved this land of Cadmus from its foes; he was clothed with sole dominion in the land; he reigned, the glorious sire of princely children. And now all hath been lost. For when a man hath forfeited his pleasures, I count him not

words. Eustathius p. 957. 17 quotes τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρα (sic), ὃ τίθημι ἐγώ, and remarks that, after these words, τὰ ἀκριβῆ ἀντίγραφα have the verse, ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγούμεν νεκρόν. If his statement did not rest merely on Athenaeus, then, in the 12th cent., a century after L was written, there were MSS. extant which could have corrected it here; yet all our MSS. share its defect. This point should be noticed as favouring the view that all our MSS. come from L. The edition of Turnebus (Paris, 1553) was the first which incorporated v. 1167.—See Appendix.

posed the sense to be, 'no one in authority is a prophet.' (2) The point is that things may seem established, and yet be unstable.

1161 ὡς ἐμοί: *Asi.* 396 ἐρεβος ὦ φαεννότατον ὡς ἐμοί: cp. *O. C.* 20 n.

1162 *Σ.* σώσας... ἐχθρῶν: the gen. as after λῶν, ἐλευθερώ: *Ph.* 919 σώσαι κακοῦ: *Eur. Or.* 779 σωθῆναι κακῶν.—The regular constr. would have been ἦν ζηλωτός, σώσας μὲν χθόνα, λαβὼν δὲ μοναρχίαν. For δέ, τε has been substituted, as in *Ty.* 1012 πολλὰ μὲν ἐν πότι κατὰ τε δρία πάντα καθαίρων: *Ph.* 1056 πάρεστι μὲν | Τεύκρος,... | ἐγώ θ': *ib.* 1136 ὁρῶν μὲν ἀσχερὰς ἀπάτας, | στυγρὸν τε φῶτ'. Then in the second clause, λαβὼν τε, a new finite verb, ἡῦθις, has been inserted, with the result that λαβὼν now begins a new sentence. Cp. 815 θυμῆσεν, n.—παντελῆ, complete; *Plat. Legg.* 698 A ἡ παντελής... ἐλευθερία: cp. 737 n.—ἡῦθις: cp. 178: *O. T.* 104 ἀπειθῶνεν πόλιν. The temporal augment for verbs beginning with *eu* is attested by Attic inscr. of c. 403—321 B.C. (Meisterhans, p. 78).—εὐγενέ, not εὐγενῶν: 793 n.

1165 ἀφείται πάντα, all has been given up,—has slipped from his grasp, and been lost. Cp. *Her.* 8. 49 ἡ γὰρ Ἀττική ἀπείτο ἡδὴ (to the Persians). The perf. pass. of ἀφίημι is always pass. in sense, usu. meaning either 'set free'

(as *Isocr. or.* 17 § 11), or, 'left free' (*Plat. Critias* 117 C, of open ground), or 'permitted' (*Thuc.* 5. 91). The only apparent instance of ἀφείμαι as a perf. midd. is *Dem. or.* 23 § 157 τοῦ μὲν τιμωρεῖσθαι τὸν Χαρίδημον ἀφείσθαι, ἀποστείλαι δ' ὑπόσπονδον. But there, as ἀποστείλαι suggests, we must surely read the 2nd aor. midd. ἀφέσθαι, which was frequent in this sense (*Plat. Gorg.* 458 C, etc.). If ἀφείται were midd. here, we should require πάντων: cp. *Thuc.* 2. 60 τοῦ κοινοῦ τῆς σωτηρίας ἀφείσθε.

1166 προδῶσιν. προδιδόναι ἡδονὰς could not mean merely, 'to resign' one's joys. It necessarily implies a fault on the loser's part; and it is precisely because Creon had committed such a fault that I believe προδῶσιν to be sound. The man accused of taking a bribe to break the law was described at 322 as ἐπ' ἀργύρῳ... τὴν ψυχὴν προδοῦς. Our word, 'to forfeit,' i.e. 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes προδιδόναι ἡδονὰς from ἀπολλύναι ἡδονὰς. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will. Athenaeus, who twice quotes this passage (cr. n.), shows that c. 200 A.D. it was read as above: he is our oldest and best source for it. L's ἀνδρὸς must be con-



ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.  
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,  
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπὴ  
 τούτων τὸ χαίρειν, τὰλλ' ἐγὼ καπνοῦ σκιᾶς 1170  
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

XO. τί δ' αὖ τοδ' ἄχθος βασιλέων ἡκεις φέρων;

ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

XO. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.

ΑΓ. Αἰμῶν ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

XO. πότερα πατρώας ἢ πρὸς οἰκείας χερός;

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

XO. ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.

1168 πλούτει from πλουτεῖ L. βούλει is accentless in L, with an erasure above it.

1169 ζῆ] ζῆι L: ζῆι 1 (with gl. ζῆθι in V). 1170 ε] ἐγώ] Tournier proposes to write ἄγω, and to delete v. 1171.—πριαίμην ἀνδρὶ] Gleditsch conject. ποιόμην πάντα.

sidered in connection with the fact that L (like our other MSS.) omits v. 1167. L has a point at προδῶσιν, and its reading was (I suspect) understood thus: 'when (men) forfeit their pleasures, I do not count that the part of a man' (i.e. of one who can be really said to live). Hence I do not think that L's ἀνδρὸς really confirms Seyffert's conjecture, καὶ γὰρ ἡδοναὶ | ὅταν προδῶσιν ἀνδρός, 'when a man's pleasures fail.' For this use of προδιδόναι, cp. Her. 7. 187 οὐδέν μοι θωῦμα παρίσταται προδοῦναι τὰ βέεθρα τῶν ποταμῶν (that they failed = ἐπιλιπεῖν): id. 8. 52 τοῦ φράγματος προδεωκότος, the barricade having failed (them). Xenophanes fr. 1. 5 ἄλλος δ' οἶνος ἐτόιμος, δὲ οὐποτε φησι προδώσειν. So with acc., [Dem.] or. 52 § 13 τὸν ὀφθαλμὸν αὐτὸν προδιδόντα (his eye-sight failing him). Yet here the phrase would seem a strange one. And if ἀνδρες was older than ἀνδρός, as we have reason to believe that it was, that fact would confirm the genuineness of τὰς γὰρ ἡδονάς.—See Appendix.

οὐ τίθημι with inf., as oft. with the midd. τίθεμαι; Plat. *Phaed.* 93 c τῶν οὖν τιθεμένων ψυχὴν ἁρμονίαν εἶναι. Cp. *El.* 1270 δαιμόνιον αὐτὸ τίθημι' ἐγώ.

1167 For ζῆν, ζῶν has been proposed: but the Epic and Ionic ζῶς does not occur in Attic.—τοῦτον after the plur. as conversely, ὅστις is followed by οὔτοι (709 n.), and νέκυν by ὧν (1072).—ἐμψ. νεκρόν: cp.

*Ph.* 1018 ἀφίλον, ἐρημον, ἀπολιν, ἐν ζῶσιν νεκρόν.

1168 ε] πλούται...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) φέρε δὴ καὶ παῖδες γενέσθωσαν· φροντίζων ἥδη πάντα πλέα. Dem. or. 20 § 14 οὐδὲ γὰρ εἰ πάντῃ χρηστός ἐσθ', ὡς ἐμοῦ γ' ἕνεκα ἐστὼ, βελτίων ἐστὶ τῆς πόλεως τὸ ἦθος.—εἰ βούλει: Plat. *Rep.* 432 A τοὺς ἰσχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φρονήσει, εἰ δὲ βούλει, ἰσχυρῶ. For the form ζῆ, cp. Eur. *I. T.* 699 ἀλλ' ἔρπε καὶ ζῆ καὶ δόμους οἶκει πατρός. *Rk. Anthol.* P. 11. 57 πῖνε, γέρον, καὶ ζῆ (by Agathias, c. 550 A.D.): and so *ib.* 10. 43 (author uncertain). σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 c τὸ τῆς ἀρχῆς σχῆμα...οὐ μικρόν.

1170 τὸ χαίρειν: *At.* 555 ἐως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης. Aesch. *Eum.* 301 ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν: *ib.* 423 ὅπου τὸ χαίρειν μηδμοῦ νομίζεται. For the thought, cp. Simonides fr. 71 τίς γὰρ ἄδονās ἄτερ θνατῶν βλος ποθεῖνός ἢ ποῖα τυραννίς; | τὰς δ' ἄτερ οὐδὲ θεῶν γαλωτὸς αἰών: where ἡδονή is as general as τὸ χαίρειν here. More often, however, the sentiment refers to sensuous ἡδοναί: cp. Mimnermus fr. 1 τεθναίην ὅτε μοι μηκέτι ταῦτα μέλοι: Antiphanes fr. incert. 51 (it is foolish to disparage *ἔρως*), εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἡδονάς, | καταλείπετ' οὐδὲν ἕτερον ἢ τεθνηκέναι.—καπνοῦ σκιᾶς: gen. of price

as living,—I hold him but a breathing corpse. Heap up riches in thy house, if thou wilt; live in kingly state; yet, if there be no gladness therewith, I would not give the shadow of a vapour for all the rest, compared with joy.

CH. And what is this new grief that thou hast to tell for our princes?

ME. Death; and the living are guilty for the dead.

CH. And who is the slayer? Who the stricken? Speak.

ME. Haemon hath perished; his blood hath been shed by no stranger.

CH. By his father's hand, or by his own?

ME. By his own, in wrath with his sire for the murder.

CH. O prophet, how true, then, hast thou proved thy word!

1175 *αὐτόχειρ*] Meineke conject. *ἀρτίχειρ*. 1177 *φόνου*] *φόνωι* L, with *ου* above from first hand.—Herwerden conject. *γόνος*: Keck, *κόρης*.

(nom., *καπνοῦ σκιά*). *Ph.* 946 οὐδ' οἷδ' ἐναίρων νεκρὸν ἢ καπνοῦ σκιάν, | εἰδῶλον ἄλλως. Aesch. fr. 390 τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά. So Soph. fr. 12 ἀνθρώπος ἐστὶ πνεῦμα καὶ σκιά μόνον. Cp. Pind. *P.* 8. 95 σκιάς θναρ | ἀνθρώπος. Aesch. *Ag.* 839 εἰδῶλον σκιάς.

1171 *πριαίμην ἀνδρὶ*. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: Ar. *Ach.* 812 πόσου πρῶμαί σοι τὰ χοιρίδια; *Il.* 15. 87 θέμιστι δὲ καλλιπαρῆν | δέκτο δέπας.—πρὸς τὴν ἡδ., compared with it: fr. 327. 4 κἄστι πρὸς τὰ χρήματα | θνητοῖσι τᾶλλα δεύτερ': Eur. fr. 96 ἀλλ' οὐδὲν ἠγένεα πρὸς τὰ χρήματα. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.—Not, 'in exchange for pleasure,' like Plat. *Phaed.* 69A ἡδονὰς πρὸς ἡδονὰς... καταλλάττεσθαι: for the price is expressed by *καπνοῦ σκιάς*.

1172 *βασιλέων* = *τυράννων*, the royal house. *Tr.* 316 μὴ τῶν τυράννων; is she of the royal stock?—*αἵτιοι θανεῖν*, instead of *τοῦ θανεῖν*: Antiphon or. 5 § 23 ἐγὼ αἵτιος ἦν πεμφθῆναι ἀγγελον.—As vv. 1186 ff. show, Eurydice is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173,

then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 *φονεῖ* = *ὁ φονεύς ἐστίν*: cp. *O. T.* 437 τίς δέ μ' ἐκφύει βροτῶν (is my sire), where see n.—*ὁ κείμενος*: cp. Aesch. *Eum.* 590 οὐ κείμενῳ πῶ τόνδε κομπάζεις λόγον.

1175 *αὐτόχειρ* could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 *αὐτοκτονοῦντε*. Hence such compounds sometimes receive a further definition, as *As.* 841 αὐτοσφαγεῖς | πρὸς τῶν φίλων ἐκγόνων. But in Aesch. *Eum.* 336 αὐτοσυργίαι, without any such addition, = 'murders of kinsfolk.' G. Wolff ought not, however, to have compared Xen. *H.* 6. 4. 35, ἀποθνήσκει αὐτοχειρίᾳ μὲν ὑπὸ τῆς γυναικὸς ἀδελφῶν, βουλῇ δὲ ὑπ' αὐτῆς ἐκείνης, i.e., 'by the deed of their hands' (cp. above, v. 306), 'though at her instigation.' Attic prose does not use *αὐτόχειρ* or *αὐτοχειρία* in the pregnant poetical sense (a slayer, or a slaying, of kinsfolk), but merely in the general sense, 'doing with one's own hands,' etc. See Plat. *Legg.* 872 B: *ib.* 865 B, etc.

1177 *φόνου*, causal gen.: 931 (τοῦτων) n.—*ὄρθον ἤνυσας*, hast fulfilled it, so that it comes right (cp. 1136, n. on *ὑπερτάταν*): *O. T.* 506 πρὶν ἰδοῖμ' ὄρθον ἔπος: cp. *ib.* 853. *O. C.* 454 (μαντεία) ἀμὰ Φοῖβος ἤνυσεν ποτε.

ΑΓ. ὥς ὧδ' ἐχόντων/ τᾶλλα βουλευεῖν πάρα.

ΧΟ. καὶ μὴν ὄρῳ τάλαιναν Εὐρυδίκην ὁμοῦ  
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων  
ἦτοι κλύουσα παιδὸς ἢ τύχῃ πάρα.)

1180

## ΕΤΡΤΔΙΚΗ.

ὦ πάντες ἄστοί, τῶν λόγων ἐπυσθόμην  
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς  
ὅπως ἰκοίμην εὐγμάτων προσήγορος.  
καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης  
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ  
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι  
δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.

1185

1179 τᾶλλα βουλευεῖν] Blaydes conject. τῶνδε βουλευεῖν: Martin, τᾶλλα μου κλύειν: Wecklein, τᾶλλα συμβάλλειν. 1182 πάρα] Brunck conject. περᾶ. 1188 ὦ πάντες] Blaydes conject. ὠνακτες: Heimsoeth, ἀπωθεν (with ῥημάτων for τῶν λόγων): Hense, γέροντες.—τῶν λόγων L: τοῦ λόγου γ' A. 1184 θεᾶς] Nauck conject. βρέτας: Dorschel (ap. Wolff) σέβας. Semitelos, Παλλάδ' ὡς θεάν.

1179 ὥς with the gen. absol. (cp. 1063 n.) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' πάρεστι βουλ. τὰ ἄλλα, 'ye may consider of the rest': i.e., such are the facts; it only remains to deal with them as may seem best. βουλευεῖν, to form plans, decide on a course of action, O. T. 619: τὰ ἄλλα, adverbial acc. of respect, 'as to what remains,' instead of περὶ τῶν ἄλλων (Ai. 551 τὰ δ' ἄλλ' ὅμοιος). —ὧδ' ἐχόντων, neut. gen. abs., without a subject: Ai. 981 ὥς ὧδ' ἐχόντων... | πάρα στενάζειν: El. 1344 τελουμένων εἰποιμ' ἄν: Aesch. Pers. 170 πρὸς τὰδ', ὥς οὕτως ἐχόντων τῶνδε, σύμβουλοι λόγον | τοῦδ' ἐμοὶ γένησθε, Πέρσαι. Thuc. 1. 116 ἐσαγγελέντων οὐτι... νῆες... κλέουσιν.

1180 καὶ μὴν: 526 n.—Εὐρυδίκην: anapaest in 5th place: cp. 11 n. Schol.: 'Ἡσίοδος Ἠνυόχην αὐτὴν καλεῖ· ἔκετο δ' εἰς Κρέοντα καὶ Ἠνυόχην [τανύπεπλον, sc. Heracles: Scut. 83].—ὁμοῦ=ἐγγύς: Ar. Pax 513 καὶ μὴν ὁμοῦ 'στιν ἡδῆ. Soph. has it also as a prep.: Ai. 767 θεοῖς... ὁμοῦ=σὺν θ.: in Ph. 1218 νεὼς ὁμοῦ=πέλας νεῶς.

1182 κλύουσα παιδὸς: gen. of connection, 'about' him: O. C. 307 κλύων σοῦ (n.), hearing of thee.

1183 ὦ πάντες ἄστοί, said to the

Chorus and the Messenger, as representing the Thebans generally. In Eur. I. T. 1422 Thoas says ὦ πάντες ἄστοί, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in Ar. Eccl. 834 ὦ πάντες ἄστοί is said to an imaginary body of Athenian citizens, represented by two men on the stage. In Lys. 638 the Chorus say ὦ πάντες ἄστοί to the audience.

1184 f. Παλλάδος προσήγορος εὐγμάτων answers to Παλλάδα προσαγορεύω εὐγματα: i.e., the first gen. is objective, while the second represents an 'inner' accus. A combination of genitives was easily tolerated by Greek idiom: cp. 795 βλεφάρων ἡμερος... νύμφας (n.): Xen. Cyr. 8. 3. 19 δεόμενοι Κύρου ἄλλος ἄλλης πράξεως. προσήγορος, active, as O. T. 1338: it is passive ib. 1437, Ph. 1353.—The shrine to which Eurydicé was going may be imagined as one of the two Παλλάδος ναοὶ at Thebes mentioned in O. T. 20 (n.). She was anxious to do her part in seeking to propitiate the angry gods (1019).—So Iocasta comes forth from the house to offer prayers at the altar of Apollo Δάκιος (O. T. 919), and Clytaemnestra at that of Apollo προστατήριος (El. 637).

1186 f. τυγχάνω τε... καὶ... βάλλει: just as she was loosing the bolt, she heard

ME. These things stand thus: ye must consider of the rest.

CH. Lo, I see the hapless Eurydicè, Creon's wife, approaching; she comes from the house by chance, haply,—or because she knows the tidings of her son.

Enter EURYDICE.

EU. People of Thebes, I heard your words as I was going forth, to salute the goddess Pallas with my prayers. Even as I was loosing the fastenings of the gate, to open it, the message of a household woe smote on mine ear: I sank back, terror-stricken, into the arms of my handmaids, and my senses fled.

1185 δπως] Wolff conject. δμῶς ὥς.

1186 τε L, with γ written above τ by the first corrector S, (not, I think, by the first hand:) some of the later MSS. have γε: L<sup>2</sup> has δέ.

1189 δμῶσιν] In L, S has written ἐς over αἱ (i.e., δμῶσιν).

the sound (cp. 1172 f. n.). For the temporal parataxis with τε...καί, cp. Xen. An. 1. 8 § 1 ἦθη τε ἦν ἀμφὶ ἀγορὰν πληθουσάν καὶ πλησίον ἦν ὁ σταθμός: so *ib.* 4. 2. 12, 4. 6. 2, Cyr. 1. 4. 28. So with καὶ alone, O. T. 718 n.

κλῆθρα χαλῶσα πύλης ἀνασπαστοῦ, loosing the bolts of the door, so that it should be opened (proleptic, cp. 475, 881). For the fem. of the verbal in -τός, see O. T. 384 n.—κλῆθρα, 'bolts,' are bars of wood drawn across the doors inside, and held by staples or sockets (πυθμένες O. T. 1261) in the door-posts (σταθμοί). Such bars were usu. called μοχλοί, but even in prose we find the more general word κλῆθρα: Xen. An. 7. 1. 17 διακόπτοντες ταῖς ἀξίαις τὰ κλῆθρα ἀναπεταννύουσι τὰς πύλας. There, as here, the plur. κλῆθρα, referring to only one gate, indicates that more than one bolt was used; so, too, Ar. Lys. 310 κἂν μὴ καλούντων τοὺς μοχλοὺς χαλῶσιν αἱ γυναῖκες, | ἐμπιμπράναι χρή τὰς θύρας. Cp. Aesch. Cho. 878 πύλας | μοχλοῖς χαλᾶτε, open the door by (withdrawing) the bars. Eur. Med. 1314 χαλᾶτε κλῆδας. Plut. Pelop. 11 ἐνδοῦναι καὶ χαλᾶσαι τὰς θύρας.

ἀνασπαστοῦ. These doors opened inwards. ἐπισπᾶν θύραν meant to shut the door after one, in going out. Cp. Xen. H. 6. 4. 36 ὥς δ' εἰσῆλθον, ἐπισπάσασα τὴν θύραν εἵχετο τοῦ ῥόπτρου (Thebè's object was to shut her brothers into the room, till they had killed Alexander of Pherae): 'when they had entered, she, [having gone out and] shut

the door, held the knocker,'—the ῥόπτρον being a metal ring on the outside of the door, which also served as ἐπισπαστήρ or handle (cp. Her. 6. 91). Plut. Dion 57 οἱ μὲν ἔξω τὰς θύρας ἐπισπασμένοι κατεῖχον. (In O. T. 1244 πύλας...ἐπιπράσσα is said of Iocasta, within the room, shutting the doors; but they, too, opened inwards, see *ib.* 1261 ff.) Hence ἀνασπᾶν θύραν, 'to draw it back,' is the opposite of ἐπισπᾶν, and means 'to open it' (from within). That phrase was not actually current, ἀνοιγνύναι being the common word; but the poetical ἀνασπαστός here implies it. Polyb. 5. 39. 4 is not rightly compared: there, ὡς ἀνασπᾶσcentes...τὰς πύλιδας = 'intending to wrench the gates open,' from outside: cp. *id.* 2. 5. 5 τῆς...γεφύρας ἀνασπᾶσαντες τὰς σανίδας, 'having torn up the floor of the bridge.'

φθόγγος, the Messenger's words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—οἰκείου, domestic (affecting her family): cp. 1249.—Distinguish οἰκ. πάθη (Ai. 260), οἰκ. ἄτας (El. 215) as = 'caused by oneself.'

1188 εἰ δὲ ὅτων: El. 737 ὅξυν δὲ ὅτων κέλαδον ἐνσεύσας θοαῖς | πώλοις: cp. O. T. 1386 f.—πρὸς δμῶσιν, with κλίνομαι: a use of the dat. with πρὸς which has epic precedent, as Il. 20. 420 λιαζόμενον προτὶ γαίῃ, sinking to earth: *ib.* 21. 507 τὴν δὲ προτὶ οἱ | εἶλε πατήρ Κρονίδης, took her to his arms: cp. O. T. 1302 n.—ἀποπλήσσομαι, as = λιτοψυχῶ, only here: Hippocr. uses it of apoplexy.

lines  
11, 20  
of Ismene

- ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἶπατε· 1190  
κακῶν γὰρ οὐκ ἀπειρος οὖς' ἀκούσομαι.  
ΑΓ. ἐγώ, φίλη δέσποινα, καὶ παρῶν ἐρῶ,  
κούδεν παρήσω τῆς ἀληθείας ἔπος.  
τί γάρ σε μαλθάσσοιμι' ἂν ὦν ἐς ὕστερον 1195  
ψεῦσται φανούμεθ'; ὀρθὸν ἀλήθει' αἶε.  
ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμεν, πόσει  
πεδίον ἐπ' ἄκρον, ἐνθ' ἔκειτο νηλεὲς  
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·  
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν 1200  
Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,  
λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπᾶσιν  
θαλλοῖς ὃ δὴ 'λέλειπτο, συγκατήθομεν,  
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς  
χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης

1193 παρείσω L, with η above ei from S.

1195 ἢ ἀλήθει' L: ἀλήθει' Hermann.

later mss. have either πεδίον ἐπ' ἄκρων (as V), or πεδίον ἐπ' ἄκρον (as A). Pallis,

1194 ἐς ὕστερον] ἐσῶστερον L.

1197 πεδίον ἐπ' ἄκρων (sic) L. The

1192 ε. καὶ παρῶν ἐρῶ, κούδεν παρήσω: I both will speak as one who was present, and will omit nothing: i.e., as my knowledge is full, so shall the story be told without reserve. For the parataxis, cp. 1112: *Εἰ*. 680 *κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω*: *Tr.* 626 *ἐπίσταμαι τε καὶ φράσω σεωσμένα*. For παρῶν as partic. of the imperfect, cp. 166 *σέβοντας* (n.). Verses 1192—1195 form the dramatic apology for a trait which is manifestly open to criticism, — viz., the fulness of harrowing details communicated by the Messenger to this unhappy mother, who has only just recovered from a swoon. (See esp. 1231—1239.)

1194 ε. ὦν=τοῖσι τοῖσι ὦν: *Xen. Mem.* 1. 2. 6 *διαλέγεσθαι παρ' ὧν λάβοιεν τὸν μισθόν*, to converse with any who might pay them. Cp. 35 n.—ὦν with *ψεῦσται* (=fabricators), as one could say, ταῦτα ἐψεύσαντο. For φανούμεθ' after the sing. verb, cp. 734 n.—ὀρθόν, not ὀρθή: *O. T.* 542 n.: *O. C.* 592.

1196 ποδαγός, Doric (cp. 715 *ναός*, n.), 'guide,' as *Eur. Ph.* 1715 *σύ μοι ποδαγὸς ἀθλία γενού* (Oed. to Antigone). *Plat. Legg.* 899 A has *ποδαγεῖν* as= 'to guide.' —The word is usu. taken here as merely

*pedissequus*, 'attendant.' But the sense of 'guiding' is essential to it. Creon had indicated the region (1110), but he need not be supposed to know the spot where the body lay, or even the exact situation of Antigone's tomb. *ἐσπόμεν*, 'attended,' is compatible with guiding.

1197 πεδίον... ἄκρον=the furthest part of the plain. Near this part were the πάγοι on which the watchers sat (411), and Antigone's tomb was in one of those πάγοι (774 n.). Thebes had hills to the N. of it, and stood on a low spur which they throw out southward (117 ff., n.). The ἄκρον πεδίον, then, is the plain's northern edge, where it touches the lower slopes of the hills. The 'furthest' was thus also the highest part.—*νηλεές*, passive: *O. T.* 180.

1198 κυνοσπάρακτον: cp. 206, 1017. Antigone had paid the rites while the corpse was still intact (257), and in this sense is said to have saved it from birds and dogs (697: cp. 467).

1199 ε. τὸν μὲν, as opposed to Antigone: but instead of τῆς δὲ *νυμφέας*, etc., we have a change of construction (1204 *αὖθις κ.τ.λ.*)—*ἐνοδίαν θεόν*, Hecate, who was conceived as a wandering goddess, haunting the places where roads met, and where

But say again what the tidings were; I shall hear them as one who is no stranger to sorrow.

ME. Dear lady, I will witness of what I saw, and will leave no word of the truth untold. Why, indeed, should I soothe thee with words in which I must presently be found false? Truth is ever best.—I attended thy lord as his guide to the furthest part of the plain, where the body of Polyneices, torn by dogs, still lay unpitied. We prayed the goddess of the roads, and Pluto, in mercy to restrain their wrath; we washed the dead with holy washing; and with freshly-plucked boughs we solemnly burned such relics as there were. We raised a high mound of his native earth; and then we turned away to enter the maiden's nuptial chamber with rocky couch,

πάγων ἐπ' ἄκρυν.

1200 πλούτωνά τ' ὀργᾶς from πλούτωνά τ' ὀργᾶς L.—κατασχέθειν L: κατασχεθεῖν Elmsley.

1202 δὴ λείπειτο L: cp. on 539.

offerings were left for her. (Τριόδῖτις, *Triuia*: Theocr. 2. 36 ἂ θεὸς ἐν τριόδοισι.) Sophocles in his *Ῥιζοτόμοι* gave an incantation by Medea, invoking Helios and Hecate (fr. 490, schol. Apoll. Rhod. 3. 1214): Ἥλιε δέσποτα καὶ πῦρ ἱερὸν, | τῆς εἰνοδίας Ἑκάτης ἑγχος, | τὸ δὲ Οὐλύμπου πωλοῦσα φέρεῖ (which she bears when she moves through the sky, as Selenè), | καὶ γῆς ναλοῦσ' ἱερὰς τριόδους, | στεφανώσασθαι δρυὶ καὶ πλεκταῖς | ὤμων σπείραισι δρακόντων. The last two lines refer to a custom of representing her as crowned with serpents, and with chaplets of oak-leaves. Creon invokes her along with Pluto (Hades, *O. T.* 30 n.), because on earth she represented the χθόνιοι. As ἐνοδία, she was more especially associated with Hermes ἐνόδιος and ψυχοπομπός: hence she was sometimes called ἄγγελος.—θεόν, fem., as 834: *O. C.* 1548 ἡ... νερετέρα θεός, *ib.* 1556 τὰν ἀφανῆ θεόν (Persephone). Cp. *ib.* 683 n.—εὐμενεῖς, proleptic: 881 n.—κατασχεθεῖν: cp. on 1102.

1201 εἰ λούσαντες ἄγν. λουτρὸν (cognate acc.): cp. on 901.—ἐν, 'with,' of the instrument: 764 (n.), 962, 1003.—θαλλοῖς, from the ὕλη πεδιάς close by (420).—Boeckh thought that *οἶνε*-boughs were meant, citing a νόμος *ap.* [Dem.] or. 43 § 71 ἐὰν μὴ (ἐλαίῃ)... ἐπὶ ἀποθανόντα δέη χρῆσασθαι. But that, surely, does not refer to a *πυρρὸν*. The olive, like the laurel, was used for other purposes connected with the dead,—viz., in crowning the corpse

for the πρόθεσις (cp. schol. Eur. *Ph.* 1626), and in decking the κλῆνη on which the corpse was laid (Ar. *Ecc.* 1030).—8 δὴ = 8 τι δήποτε, implying that much of the body had been destroyed. Cp. Her. 1. 160 ἐπὶ μισθῷ δσφ δὴ' οὐ γὰρ ἔχω τοῦτό γε εἰπεῖν ἀτρεκέως.—λείπειτο: cp. 457 φάνη n.—συγκατήθονεν. The σύν here is perh. not merely 'completely,' but implies the collecting of dismembered pieces: as συγκατακαίω regularly = to burn something 'along with' something else (Xen. *An.* 3. 2. 27). Like εἰσβαίνονεν (1205), this is the imperf. of consecutive action ('proceeded to burn,' = 'next burned').

1203 τύμβον. If the Homeric usage was followed, when the flesh had been burned the bones would be washed with wine or oil, wrapped in fat, and placed in an urn (λάβραξ). The urn having been deposited in a grave (κάπετος), the τύμβος (or σῆμα) would be raised over it. Cp. *Introd. to Homer*, ch. II. § 33.—ὀρθόκρανον, lit., with head erect, so = 'high': cp. ὀψικάρηνος, ὀψίλοφος (of hills). From κράν (κρανίον) we have also βούκρανος, ταυρόκρανος.—οἰκέτας, 'native,'—a thing pleasing to the dead: so in *O. C.* 400 Oed. asks, ἡ καὶ κατασκιώσι Θηβαίᾳ κόνει; The father's prophecy for his sons was fulfilled: of their father-land they obtained ὅπσων καὶ φθιμένοισιν κατέχων (Aesch. *Th.* 731: cp. *O. C.* 789).

1204 εἰ αὖθις answers to τὸν μὲν (1199), as in 167 τοῦτ' αὖθις to τοῦτο μὲν.

νυμφεῖον Ἰδίου κοῖλον εἰσεβαίνομεν. 1205  
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων  
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,  
 καὶ δεσπότη Κρέοντι σημαίνει μολών.  
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς 1210  
 ἔρποντι μᾶλλον ἄσπον, οἰμῶξας δ' ἔπος  
 ἴησι δυσθρήνητον. ὦ τάλας ἐγώ,  
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην  
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;  
 παιδός με σαίνει φθόγγος. ἀλλά, πρόσπολοι, 1215  
 ἴτ' ἄσπον ὠκέϊς, καὶ παραστάντες τάφῳ  
 ἀθρήσαθ', ἄρμον χώματος λιθοσπαδῇ  
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἰμόνοιο

1206 μολών] L has αθ written above ολ by S: this variant μαθών is in the text of some later MSS. (as V). 1209 ἄσημα] Nauck conject. ἄχημα.—περιβαίνει] Schaefer conject. περισαίνει: Wunder, περιπολεῖ. 1212 ἄρ' L.—εἰμὶ] L has the second ε in an erasure: εἰ μὴ had been written. 1215 παραστάντες φ. τάφῳ L.

For αἰδῶς as 'afterwards,' cp. *Al.* 1283, *Tr.* 170.—*λιθόστρωτον*, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real νυμφεῖον, which contains a λέχος εὐστρωτον... | *χλαίνην μαλακῆς ἐστρωμένον* (*Hom. hymn. Ven.* 157 f.).—*κόρης νυμφεῖον*—*Ἰδίου*, the maiden's death-bower: cp. 795 n., 929.

1206 κωκυμάτων, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 104, 1302: so κωκυτός, *Al.* 851 etc.—Cp. *El.* 683 ὀρθίων κηρυμάτων.

1207 ἀκτέριστον ἀμφὶ παστάδα, near (i.e. from the quarter of) the bridal-chamber where no funeral-rites had been paid; i.e., where Antigone had been made the bride of Death, without even such honours as befitted such nuptials. For ἀκτέριστος cp. 1071 n. The word παστάς seems to be here used simply as a poetical equivalent for θάλαμος. There is probably no reference to pillars of rock (natural or artificial) in the τάφος. On the uses of παστάς, see Appendix.

1209 ἀθλίας... ἄσημα βοῆς, indistinct sounds, consisting in an ἀθλία βοή: i.e., as he drew nearer, the sounds resolved themselves into the mournful cry of a human voice. The genit. is thus a 'defining' one. Cp. *O. C.* 923 n. φωτῶν

ἀθλίων ἰκτήρια (suppliant objects consisting in unhappy persons). Below, in 1265, the form of ὧμοι ἐμῶν ἀνολθα βουλευμάτων is analogous, but the gen. is there partitive (see n.). Here, βοῆς could, indeed, be possessive ('sounds belonging to, i.e., forming part of, a cry'). But the perspective of the description is better kept by the other view of the genitive, which supposes that a sound, ambiguous at a distance, defines itself as we approach.—περιβαίνει, with dat. instead of the normal acc.; this dat. denotes the person interested, i.e., here affected through the senses: *O. C.* 372 εἰσῆλθε τῶν τριῶν ἀθλίων ἔρις (n.): *Tr.* 298 ἐμοὶ γὰρ οἶκος... εἰσέβη. For the image, cp. *O. C.* 1477 ἀμφίσταται | διαπρύσιος ἔθορος: *Od.* 6. 122 ὥς τέ με κουράων ἀμφήλυθε θῆλυς αὐτῇ.

1210 ε. μᾶλλον ἄσπον: cp. Aesch. *Th.* 673 μᾶλλον ἐνδικώτερος: Eur. *El.* 222 μᾶλλον ἐχθλούς: Plat. *Legg.* 781 α λαθραιότερον μᾶλλον καὶ ἐπικλοπώτερον.—ἔπος (= θρήνον) δυσθρήνητον: see n. on 7.—ὦ τάλας: cp. *O. T.* 744 n.

1215 ε. τῶν παρελθουσῶν: cp. 100 f. κάλλιστον... τῶν προτέρων, n.—σαίνει, 'greets my ear.' As σάινω was properly said of a dog wagging its tail or fawning so it could be said of a sight or a sound

the caverned mansion of the bride of Death. And, from afar off, one of us heard a voice of loud wailing at that bride's unhallowed bower; and came to tell our master Creon.

And as the King drew nearer, doubtful sounds of a bitter cry floated around him; he groaned, and said in accents of anguish, 'Wretched that I am, can my foreboding be true? Am I going on the wofullest way that ever I went? My son's voice greets me.—Go, my servants,—haste ye nearer, and when ye have reached the tomb, pass through the gap, where the stones have been wrenched away, to the cell's very mouth,—and look, and see if 'tis Haemon's

The meaning of this  $\phi$  is simply (I think) that the scribe's eye had caught the word  $\phi\theta\omicron\rho\acute{\alpha}\nu$  in 1224. Having written  $\phi$ , he judged it simpler to leave it (with dots) than to change it by erasure into  $\tau$ . 1216 ἀθήσαθ', ἀρμόν] Semitelos conject. ἀθρήτε, θαλάμῳ. —χώματος] Seyffert conject. χάματος: Tournier, δώματος.—λιθοσπαδή. In L,  $\epsilon$  has been erased after  $\eta$ . Cp. on 726.

which *appeals for recognition* by vividly striking our senses. Like *arridere*, the word usually implied a sensation of pleasure (O. C. 319 n.). But it could also denote, as here, a recognition attended by pain. So in Eur. *Hippol.* 862 f., where Theseus recognises the seal on the tablets left by his dead wife, he says  $\tau\acute{o}\pi\omicron\iota\ldots\pi\rho\omicron\sigma\sigma\alpha\iota\nu\omicron\upsilon\iota\ \mu\epsilon$ .

1215 ὥκεις, adverbial: cp. 823, 847: Tr. 927  $\delta\rho\omicron\mu\alpha\iota\alpha\ \beta\acute{\alpha}\sigma'$ .

1216 ἀρμόν χώματος λιθοσπ., an opening in the stones heaped up at the entrance, made by dragging some of them away. Cp. 848  $\xi\rho\gamma\mu\alpha\ \tau\upsilon\mu\beta\acute{o}\chi\omega\sigma\tau\omicron\nu$ . Haemon, in his frenzy of despair, had broken into the tomb by wrenching away part of this rude wall-work. The gap remained as he had made it. He had reached the spot only a short time before Creon (cp. on 1223).

ἀρμόν. The word ἀρμός means, (1) a fastening: Eur. *Med.* 1315  $\acute{\epsilon}\kappa\lambda\acute{\upsilon}\theta'$  ἀρμούς, undo the fastenings of the doors: (2) the chink between two things which are jointed together: so in Plut. *Alex.* 3 a furtive listener is described as  $\tau\acute{\omega}\ \tau\eta\varsigma\ \theta\acute{\upsilon}\rho\alpha\varsigma\ \delta\rho\mu\acute{\omega}\ \pi\rho\omicron\sigma\beta\alpha\lambda\acute{\omega}\nu\ (\tau\eta\eta\ \delta\psi\iota\nu)$ , 'having put his eye to the chink in the door.' So here ἀρμός is an aperture, just wide enough to admit of a man going through (cp. δύντες). — ἀρμός (with its derivatives ἀρμοί, ἀρμόζω, ἀρμονία), and ἀρπεδόνη (or ἀρπεδών), 'rope,' are connected with the causative form of the root *ar*, *ar-raja-mi*, 'to fasten': see Curt. *Etym.* § 488.

1217 στόμιον. Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (στόμιον) of the sepulchral chamber into which it opens.

The kind of tomb which the poet here imagines is perhaps best represented, in Greece, by the rock-tombs of Nauplia, and of Spata in Attica. These consist of chambers worked horizontally into the rock, and approached by a passage or δρόμος, answering to that which Creon's men have to traverse before they reach the στόμιον of the tomb. The general type seems to have been determined by that of the more elaborate domed tombs, such as the so-called 'Treasury of Atreus' at Mycenae, which, like these ruder copies, were entered by a δρόμος. Indeed, the Nauplia tombs indicate a rough attempt to reproduce the dome (δόλος). [See Helbig, *Das Homer. Epos aus den Denkm. erläutert*, p. 53, with the sources quoted there in nn. 5, 6.]

The phrase  $\lambda\omicron\iota\sigma\theta\iota\omicron\nu\ \tau\acute{\omicron}\mu\beta\epsilon\nu\mu\alpha$  (1220) might suggest a recess *within* the principal chamber, like that in the 'Treasury of Atreus'; but it is simpler to take it as merely 'the furthest part of the tomb.' We may observe that the words  $\kappa\alpha\tau\acute{\omega}\rho\nu\acute{\xi}$  (774) and  $\kappa\alpha\tau\alpha\sigma\kappa\alpha\phi\acute{\eta}\varsigma$  (891) are sufficiently explained if we suppose that the δρόμος leading to the chamber sloped downwards from the entrance.



φθόγγον συνήμ', ἢ θεοῖσι κλέπτομαι...  
 τὰδ' ἐξ ἀθύμου δεσπότην \*κελευσμάτων  
 ἡθροῦμεν· ἐν δὲ λουσθίῳ τυμβεύματι  
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,  
 βρόχῳ μιτῶδει συνδόνας καθημμένην,  
 τὸν δ' ἀμφὶ μέσση περιπετὴ/προσκείμενον,  
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορᾶν  
 καὶ πατρός ἔργα καὶ τὸ δύστηνον λέχος.  
 ὁ δ' ὡς ὄρᾳ σφε, στυγνὸν οἰμῶξας ἔσω  
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·  
 ὦ τλήμων, οἷον ἔργον εἰργασαι· τίνα  
 νοῦν ἔσχες; ἐν τῷ συμφορᾶς διεφθάρης;

1220

1225

**1218** Reiske conject. φόβοισι κλέπτομαι: Tournier, θεοῖσι θλάπτομαι. **1219** τὰδ' ἐξ ἀθύμου] Nauck reads ἀνθύμου, ascribing that conject. to J. P. Pompe van Meerdervoort, and referring to Naber *Mnem. nov.* 9. 219 f.—Heath conject. τὰδ' οὖν ἀθύμου: Pallis, τὰδ' οὐκ ἀθυμοι: Seyffert, τὰδ' ἐξ ἐτοίμου: Semitelos, τὰδ' εἰκάθοντες.—κελεύσασιν mss. Dindorf writes κελεύμασιν, the form given by L in Aesch. *Pers.* 397, *Ch.* 751. Burton conject. κελευσμάτων. **1222** μιτῶδει] The first

**1218** θεοῖσι: dat. of agent with *pres.* pass.: see n. on 503 ff.—κλέπτομαι, am deluded: 681 n.—Cp. *O. C.* 316 ἢ γνώμη πλανᾷ;

**1219** The simple correction, κελευσμάτων for κελεύσασιν, is (I think) certainly right. Cp. Aesch. *Pers.* 397 ἐπαυσαν ἄλμην βρόχιον ἐκ κελεύματος (and similarly Eur. *I. T.* 1405): Her. 6. 50 ἔλεγε δὲ ταῦτα ἐξ ἐπιστολῆς τῆς Δημαρτήτου.

With κελεύσασιν, we have only two tolerable resources. (1) To join κελεύσασιν ἐξ ἀθύμου δεσπότην, 'orders given by him.' But, though τοῖς ἐξ ἀθ. δεσπ. κελεύσασιν could be defended by τὴν ἐξ ἐμοῦ δυσβουλίαν (95), the phrase without the article is very strange. In phrases which might appear similar, it will be found that a verb has influenced the use of ἐκ with gen.: thus *Ai.* 137 σὲ δ' ὅταν... | λόγος ἐκ Δαναῶν κακὸν ἐπιβῆ: Aesch. *Ag.* 1366 ἢ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων | μαντευσόμεσθα τάνδρως ὡς δλωλότες; here, however, it is impossible to take ἐξ ἀθύμου δεσπότην with ἡθροῦμεν, and to make κελεύσασιν a mere epexegetis ('looked, at our master's instigation, i.e., by his command').

(2) The alternative is to amend ἐξ ἀθύμου. Only one correction is probable, viz. ἀνθύμου. The decisive objection to this is the sense. It could mean only,

'swift to wrath,' like ἀνέχολος (955). It could not mean merely, 'agitated' (by alarm). But Creon is no longer proud or fierce; he has been humbled: his late words (1211 ff.) expressed only grief and fear.

Dindorf writes κελεύμασιν, holding this to be the older Attic form (cr. n.). The fact appears to be that both κέλευμα and κέλευσμα are well attested in our mss. of some authors: and there is no evidence from inscriptions. As regards the verb, Lobeck (on *Ai.* 704) remarks that, while ἐκελεύσθην is far commoner than ἐκελεύθην, κεκέλευμαι and κεκέλευσαι are both well attested for the best age. But Veitch's statement on this point is more accurate. While ἐκελεύθην is extremely rare in classical Greek, κεκέλευμαι is nearly (if not quite) unknown to it. It would be very rash, then, to affirm that Soph. must have used the non-sigmatic form of the noun.

**1221** αὐχένος: the gen. of the part, as with verbs of seizing, etc.: Arist. *H.A.* 9. 50. 7 ὅταν κρεμάσῃ (τὰς ὕς) τῶν ὀπισθίων ποδῶν: so κρεμῶμεν with gen., Ar. *Plut.* 312: *Il.* 17. 289 (τὸν) ποδὸς ἔλακε: *Od.* 3. 439 βούν δ' ἀγέτην κερᾶν.

**1222** μιτῶδει, thread-like, i.e., formed by a thread-wrought fabric (the συνδῶν), and not, as usual, by a cord. μίτρος (ὁ),

voice that I know, or if mine ear is cheated by the gods.'

This search, at our despairing master's word, we went to make; and in the furthest part of the tomb we descried *her* hanging by the neck, slung by a thread-wrought halter of fine linen; while *he* was embracing her with arms thrown around her waist,—bemoaning the loss of his bride who is with the dead, and his father's deeds, and his own ill-starred love.

But his father, when he saw him, cried aloud with a dread cry, and went in, and called to him with a voice of wailing:—'Unhappy, what a deed hast thou done! What thought hath come to thee? What manner of mischance hath marred thy reason?

hand in L wrote *μυτωδῆ*, adding *ε* above the *η*. S inserted *ρ* between *τ* and *ω*, and accented *ω*, but without deleting the accent on *ι*. A few of the later MSS. have *μυτρώδει*, either in the text (as V<sup>4</sup>), or as a correction (V<sup>1</sup>, V<sup>2</sup>): it is also the Aldine reading. **1226** *στυγνὸν* L, with *ν* above *γ* from an early hand. **1228** *οἶον*] *ποῖον* L. **1229** *συμφορᾶς* (not *ξ*;) L.

the thread of the warp: Eur. *I. T.* 817 *ὄφρα καὶ τὸδ' εἶδος εὐμύτοις πλοκαῖς* (I wrought this scene, too, with threads deftly woven).—*συνδόνος*. *συνδών* (prob. from *Ἰνδ*-, *Sind*) was a general term for a smooth, fine texture, as *βύσσος* was the specific word for a kind of fine linen: Her. 2. 86 describes mummies as swathed *συνδόνος βυσσίνης τελαμῶσι* (where see Stein). Thuc. 2. 49. 4 *τῶν πάνυ λεπτῶν ἱματίων καὶ συνδόνων*. Diog. Laert. 6. 90 tells of an Athenian (c. 300 B.C.) being reprimanded by the *ἀστυνόμοι* for luxuriousness, *ὅτι συνδόνᾳ ἡμφίεστο*.—Antigone used her veil (*κάλυμμα*: cp. Ar. *Lys.* 532).

**1228** Haemon has thrown his arms around her waist (*ἄμφι μέσση περιπετῇ*), embracing her (*προσκέμενον*), where she hangs lifeless. But verses 1236—1240 require us to suppose that Antigone's body is then stretched on the ground. We are left to understand that Haemon, while uttering his lament (1224 f.), has lifted the corpse, so as to extricate it from the noose, and has laid it down. Cp. *O. T.* 1266 (where Oed. finds Iocasta hanging), *χαλὰ κρεμαστὴν ἀρτάνην*.—*μέσση*: cp. 1236: fr. 235. 5 (iambics). Eur. has this form only in lyr.; Aesch. nowhere.—*περιπετῇ*, act.; but pass. in *Ai.* 907 *ἐγχοσ περιπετῆς* ('on which he fell'), unless I am right in suspecting that there we should read, *τὸδ' ἐγχοσ περιπετοῦς κατηγορεῖ*, 'shows that he

fell upon it.' Cp. *O. C.* 1620 *ἐπ' ἀλλήλοισιν ἀμφικείμενοι*, n.

**1224 f.** *εὐνῆς...τῆς κάτω*, his bride who is dead. Cp. Eur. *Trö.* 831 *αἱ μὲν εὐνάς* (husbands), *αἱ δὲ παῖδας*, | *αἱ δὲ ματέρας γεραίdas*. It would be awkward to understand, 'the ruin of his marriage, (which is to be only) in the world below.'—*πατρός ἔργα*: he does not know that Creon is listening.—*λέχος*, marriage, as in 573. This word, too, could mean 'bride' (*Ai.* 211): it is v. 1224 that decides our version.

**1226** *σφῆ*, Haemon: 44 n.—*στυγνόν*, bitter,—the notion of 'sad,' 'gloomy,' coming from that of 'hateful': cp. Moschus 3. 68 *καὶ στυγνοὶ (tristes) περὶ σῶμα τειν κλαίουσαν Ἔρωτες*.

**1228 f.** *οἶον ἔργον*: i.e., Haemon's forcible entrance into Antigone's tomb.—*τίνα νοῦν ἔσχες*; lit., 'what thoughts hast thou conceived?'—the aor. meaning, as usu., not 'had,' but 'came to have.' So *El.* 1013 f. *νοῦν σχές...εἰκαθεῖν*, 'form the purpose to yield': *ib.* 1465 *νοῦν ἔσχω*, *ὥστε συμφέρειν τοῖς κρείσσοιν*.—*ἐν τῷ συμφορᾶς*, by what manner of calamity: i.e., 'what cruel god hath deprived thee of thy reason?' *Ai.* 314 *κἀνῆρετ' ἐν τῷ πράγματος κυροὶ ποτε*: *Ph.* 174 *ἐπὶ παντὶ τῷ χρεῖας*: Eur. *Helen.* 1195 *ἐν τῷ δὲ κείσαι συμφορᾶς*:—*διεφθάρης*, mentally: *Il.* 15. 128 *μαυνόμενε, φρένας ἤλε, διέφθορας*: Eur. *Helen.* 1192 *διέφθορασαι φρένας*;

ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230  
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,  
 πτύσας προσώπῳ κούδεν ἀντειπών, ξίφους  
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένου χιμῆς  
 πατρὸς φρυγαῖσιν ἤμπλακ'· εἴθ' ὁ δύσμορος 1235  
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθείς  
 ἤρεισε πλευραῖς μέσσον ἐγχος· ἐς δ' ὑγρὸν  
 ἀγκῶν' ἔτ' ἐμφρων παρθένῳ προσπτύσσεται·  
 καὶ φυνσιῶν ὀξείαν ἐκβάλλει ροήν  
 λευκῇ παρειᾷ φοινίου σταλάγματος.  
 κείται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ 1240

1232 ἀντειπών δλωσ L, with ξίφους written above δλωσ by the first hand. The final ν of ἀντειπών has been made from ο, and δ has been written above the line, by the first hand.—Wecklein thinks that δλωσ came from κολεῶν [rather κολεοῦ] written over ξίφους: but ἔλκει did not require such explanation.—Seyffert conject. βέλους: Dindorf, ἔπος.—Nauck thinks the whole verse spurious.  
 1234 εἴθ' ὁ In L the first hand wrote εἰ δύσμορος: S made εἰ into εἴθ' ὁ.  
 1235 αὐτῷ] αὐτῷ L. 1236 μέσσον] Nauck conject. πηκτόν: Pallis, δισσόν.

1230 f. ἰκέσιος, adverbial: cp. 1215 ὠκέϊς, n. He extends his right hand in supplication.—ὄσσοισι: Aesch. admits ὄσσοις, and Eur. both ὄσσοις and ὄσσων, in iambs no less than in lyrics.—παπτήνας: with an acc. this verb usu. = 'to look around for,' as *Il.* 4. 200.

1232 πτύσας προσώπῳ. Haemon is momentarily insane with despair and rage: the very words αὐτῷ χολώθεις, 1235, indicate the transport of frenzy which these verses were meant to depict. Nothing could do more violence to the language, or more injury to the dramatic effect, than the Scholiast's theory that πτύσας προσώπῳ has a merely figurative sense, 'with an expression of loathing on his face.' When the figurative sense of a word (like πτύσας) is to be marked by a qualifying addition (like προσώπῳ), that addition must not be such as equally to suggest the literal sense. Thus a social-ist riot might be called 'a fire not of Hephaestus' (Eur. *Or.* 621); but it would not be equally happy to describe it as 'a fire kindled by the tables of the rich.' πτύσας προσώπῳ, instead of ἐπιπτύσας προσώπῳ (πατρὸς), is merely an instance of the boldness with which poetry could use a simple dative to express the object to (or against) which an action is directed. Such a dat. is often equivalent to (a) ἐπὶ with dat., (b) ἐπὶ, πρὸς, or εἰς, with acc.,

—in various relations, and with various shades of meaning. Thus we have such phrases as κακοῖς γελῶν (*As.* 1042) = κακοῖς ἐπεγγελῶν: *Ph.* 67 λύπῃ... Ἀργείοις βαλεῖς = ἐμβαλεῖς: Eur. *Suφr.* 322 τοῖς κερτομοῦσι γοργὸν ὡς ἀναβλέπει, how she looks up sternly at her revilers: *Il.* 7. 101 τῷδε δ' ἐγὼν αὐτὸς θωρήξομαι, against him: *ib.* 23. 635 δὲ μοι ἀνέστη, against me: and below 1236 ἤρεισε πλευραῖς = ἐπήρεισε. Prose would have πτύσας εἰς (or ἐπὶ) πρόσωπον.

1233 f. διπλοῦς κνώδοντας ξίφους, his cross-hilted sword. κνώδοντας are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κώπη) of the Greek sword had no guard, nor had it always the cross-pieces; but these, when used, served partly to protect the hand. The κνώδοντας, or cross-hilt, can be seen on some of the swords given by Guhl and Koner, p. 244, fig. 277 (a, d). The cross-hilt was sometimes simply a straight cross-bar; sometimes the side next the hand was rounded. Cp. Silius Italicus *Pun.* 1. 515 *pressumque ira simul exigit enses*, | *Qua capuli statuere morae*. —κνώδων (κνώω, ὀδοῦς) meant properly any tooth-like prong or spike: see Xen. *Cyneg.* 10. 3, where boar-spears (προβόλια) have κνώδοντας ἀποκεχαλκευμένους σιφρούς, stout teeth forged of bronze, projecting from the shaft a little below the

Come forth, my child! I pray thee—I implore! But the boy glared at him with fierce eyes, spat in his face, and, without a word of answer, drew his cross-hilted sword:—as his father rushed forth in flight, he missed his aim;—then, hapless one, wroth with himself, he straightway leaned with all his weight against his sword, and drove it, half its length, into his side; and, while sense lingered, he clasped the maiden to his faint embrace, and, as he gasped, sent forth on her pale cheek the swift stream of the oozing blood.

Corpse enfolding corpse he lies; he hath won his nuptial

**1238** *ροήν* L. The schol. in L has: *τὴν πνοήν τοῦ φονίου σταλάγματος ἐκβάλλει τῇ λευκῇ αὐτῆς παρειᾷ, ὃ ἐστίν, αἷμα ἐξέπνευσεν*. The last words show that *πνοήν* was not a slip for *ροήν*, but was in the Scholiast's text. Most of the later MSS. (including A) have *πνοήν*: but a few have *ροήν* (as L<sup>2</sup>, V, V<sup>4</sup>, Aug. b).—Blaydes conject. *σφαγήν*, and *ἐμβάλλει* for *ἐκβάλλει*. **1240** *περινεκρῶν* L: but it does not follow that the scribe meant the two words to form one.

head (*λόγχῃ*). In *Ai.* 1025, *τοῦδ' αἰόλου κνώδοντος*, 'this gleaming spike,' is the end of the sword-blade projecting through the body of Ajax. So in Kaibel *Erigr.* 549. 11 (an epitaph of the 1st cent. A.D.) *φασγάνου κνώδοντι*='with the point (not, 'edge') of the sword': the ref. is to thrusting, not cutting.—The Scholiast wrongly explains *διπλοῦς κνώδοντας* by *διπλᾶς ἀκμᾶς*, 'double edge.' This interpretation was obviously suggested by *διπλοῦς* (since a sword is often called *διστομον* or *διμῆκης*), while the true sense of *κνώδων* was not accurately remembered: thus the Schol. vaguely calls it *τὸ ὀξὺ τοῦ ξίφους*.

*ἐκ δ' ὄρμ.*, tmesis: cp. 427.—*φυγαῖσιν*, dat. of manner (620 n.). The poet. plur. of *φυγή*, when it does not mean 'remedies' (364), usu. means 'exile' (Eur. *El.* 233). The gen. might be absol., but is more simply taken with *ἡμπλακ'*.

Haemon, in his madness, meant to kill his father. He had harboured no such purpose before (see on 753); and his frantic impulse is instantly followed by violent remorse. Arist. (*Poet.* 14) observes that it is not conducive to a properly tragic effect (*οὐ τραγικόν, ἀπαθές*) if a person contemplates a dreadful act, and then desists from it, in the light of sober thought or fuller knowledge: *διόπερ οὐδεὶς ποιεῖ ὁμοίως εἰ μὴ διηγάκις* (such incidents in Tragedy are rare, *ὅσον ἐν Ἀντιγόῃ Κρέοντα ὁ Δίμων*). It need not be assumed that Arist. meant to censure Sophocles; it is more natural to suppose

that he cited the exception as one justified by the circumstances. But it should further be noticed that Aristotle was not accurate in taking this incident as the exception which illustrated his rule. For Haemon did not abandon his dreadful purpose; he was simply foiled by his father's flight. And then, in swift remorse, he actually did *τῶν ἀνηκέστων τι*.

**1235** *π. ὄσπερ ἐλχ'*: cp. 1108.—*ἐπενταθείς*, lit., 'stretched,' or 'strained,' against the sword: i.e., pressing his right side against the point of the sword, which at the same time he drove home with his right hand.—*πλευραῖς*, used as though *ῥεῖσε* were *ἐπῆρσε*: cp. Pind. *P.* 10. 51 *ἀγκυραν ῥεῖσον χθοῖ*. For the verb cp. Eur. *Andr.* 844 (*ξίφος*) *ἀπόδος...ὤ' ἀνταῖαν | ἐρείσω πλαγάν*.—*μέσσον*, predicative, denoting the point up to which he drove it in: *Ai.* 899 *κεῖται κρυφαῖω φασγάνῳ περιπτυχῆς*.—*ἐγχεος*=*ξίφος*: *Ai.* 95, 658, etc.—*ἐς δ' ὑγρόν ἀγκών'*, since *π. προσπίσσεται*=*παρθένον λαμβάνει*: cp. the beautiful lines in Eur. *Ph.* 1439 (the dying Eteocles): *ἤκουσε μητρός, κάπιθεις ὑγρὰν χέρα | φωτὴν μὲν οὐκ ἀφῆκεν, δμμάτων δ' ἀπο | προσείπε δακρύοις*.

**1238** *φυσίων*, breathing hard: *ροήν* is governed by *ἐκβάλλει* only. But in Aesch. *Ag.* 1389 the compound governs the acc.: *κάκφυσιὼν ὀξείαν αἵματος σφαγήν | βάλλει μ' ἐρεμνῇ ψακάδι φονίας δρόσου*.—*ροήν* is plainly right: the bad variant, *πνοήν*, was perh. suggested by *φυσίων*.

τέλη λαχὼν δέιλαιος ἐν <γ> "Αἰδου δόμοις,  
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν  
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

XO. τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν  
φρουδῇ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον. 1245

ΑΓ. καὶ τὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι  
ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους  
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω  
δμωαῖς προθήσειν πένθος-οἰκείον στένειν.

γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν. 1250

XO. οὐκ οἶδ'. ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ  
δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓ. ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον  
κρυφῇ καλύπτει καρδίᾳ θυμουμένη,  
δόμους παραστείχοντες· εὖ γὰρ οὖν λέγεις· 1255  
καὶ τῆς ἄγαν γὰρ ἐστὶ πον σιγῆς βάρους.

1241 ἐν γ' "Αἰδου] ἐν αἰδου L, with most of the later mss.: but L<sup>2</sup>, with a few others, has ἐν. Brunck wrote ἐν "Αἰδου. Heath conject. ἐν γ': Vauvilliers, εἰς "Αἰδου δόμοις: Semitelos, "Ενοδίας δόμοις: Mekler, ἐν σκότου δόμοις: Nauck, ἐν γαίᾳς μυχοῖς. 1245 ἡ was omitted by the first hand in L, and added by S.

1246 ἀξιώσειν] Pallis conject. ἀξιῶν χεῖν: Burges, ὀξύν ἥσειν: Blaydes, ἐξανήσειν:

1241 τέλη, rites: O. C. 1050 n.—ἐν γ' "Αἰδου. Though ἐν occurs nowhere else in tragic iambs, it might fairly be defended, in a ῥῆσις of epic colour, as a reminiscence of the Homeric ἐν "Αἰδαο. But I decidedly prefer Heath's ἐν γ' ('in that world, though not in this'), because it adds point and pathos to what would otherwise be a somewhat tame statement of fact. Cp. 750. For another (probable) loss of γε in this play, cp. 648. For ἐν γε, cp. O. T. 1380 ἐν γε ταῖς Θήβαις: O. C. 153 ἐν γ' ἐμοί: Ph. 685 ἴσος ἐν γ' ἴσοις: Eur. fr. 349 ὡς ἐν γ' ἐμοὶ κρίνοιντ' ἂν οὐ καλῶς φρονεῖν.

1242 δείξας...τὴν ἀβουλίαν: for the constr., cp. n. on 883 f. For δεικνύναι said of a warning example, see El. 1382 καὶ δέξον ἀνθρώποισι τάπτιμα | τῆς δυσσεβείας οἱ δωροῦνται θεοί: cp. O. T. append. on 622 ff.

1243 πρόσκειται: cp. 94 n.

1244 ε. τί τοῦτ' ἂν εἰκάσ., sc. εἶναι: what wouldst thou conjecture this to be (or, to mean)? The optat. ending used here was the usual one in Attic: cp. O. T.

843 n.—ἐσθλὸν ἢ κακόν: cp. on 40.—A silent exit is similarly a prelude to disaster in the case of Deianeira (Tr. 813). Iocasta, too, quits the scene, not, indeed, without a word, yet with a reticence which is called σιωπῇ (O. T. 1075).

1246 τεθάμβηκ': cp. O. C. 1140 θαυμάσας ἔχω (n.): and so oft. τεθαύμακα.—βόσκομαι: cp. fr. 863 ἐλπὶς γὰρ ἡ βόσκουσα τοὺς πολλοὺς βροτῶν.

1247 ε. γόους...ἀξιώσειν = to think them ἀξιοί, i.e., meet. This use of ἀξιώω is freq. in regard to persons, as Ai. 1114 οὐ γὰρ ἤξειον τοὺς μηδένas (esteem them). On the other hand, ἀξιος, as applied to actions, oft. = 'proper', 'becoming': as Ar. Eq. 616 νῦν ἂρ ἀξίον γε πᾶσιν ἐσθιν ἐπολολύξαι. But, if ἀξιοῖ τινα could mean, 'he thinks a person estimable,' poetry, at least, could surely say, ἀξιοῖ τι, 'he thinks a thing proper.' The text, then, seems sound.—ὕπὸ στέγης: for the gen., cp. 692 n.

1249 προθήσειν governs πένθος: στένειν is expege. (for them to mourn): cp. 216 n. She will 'set the grief before

rites, poor youth, not here, yet in the halls of Death; and he hath witnessed to mankind that, of all curses which cleave to man, ill counsel is the sovereign curse.

[EURYDICE retires into the house.

CH. What wouldst thou augur from this? The lady hath turned back, and is gone, without a word, good or evil.

ME. I, too, am startled; yet I nourish the hope that, at these sore tidings of her son, she cannot deign to give her sorrow public vent, but in the privacy of the house will set her handmaids to mourn the household grief. For she is not untaught of discretion, that she should err.

CH. I know not; but to me, at least, a strained silence seems to portend peril, no less than vain abundance of lament.

ME. Well, I will enter the house, and learn whether indeed she is not hiding some repressed purpose in the depths of a passionate heart. Yea, thou sayest well: excess of silence, too, may have a perilous meaning. [Exit MESSENGER.

Semitelos, ἐξαύσειν. 1250 Blaydes conject. ἀμοιρος for ἀπειρος: Semitelos, δεινῶν for γνώμης. Meineke, Dindorf and Nauck reject the verse. 1251 ἐμοί δ' ἐμοί δ' L: ἐμοί γ' Brunck.—σιγῇ from σιγῇ L. 1252 ἀλλ' Pallis conject. τάχ'.—κατάσχετον] Musgrave conject. κατὰ σκότον. 1254 θυμουμένη L: a line has been drawn through the ι. Some of the later MSS. have θυμουμένην. 1256 ἐστὶ τοῦ Bergk conject. ἐστ' οὖν. Nauck suspects the verse (Fahr. f. Philol., 65. 250).

them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. *Il.* 24. 746 (Andromache has bewailed Hector,) ὡς ἔφατο κλαίονσ'. ἐπὶ δὲ στενάχοντο γυναῖκες. | τῇσιν δ' αὖθ' Ἐκάβη ἀδινού ἐξήρχε γόοιο.

1250 γνώμης...οὐκ ἀπειρος. The reading has been unjustly suspected. γνώμη, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not unversed in its teachings. Cp. Plat. *Rep.* 519 B τοὺς ἀπαιδέτους καὶ ἀληθείας ἀπείρους, 'uninformed by truth.'

1251 ε' δ' οὖν: 688 n. προσεῖναι: so oft. of attendant circumstances (or of characteristic attributes): *Tr.* 250 τοῦ λόγου δ' οὐ χρηὶ φθόνον, | γύναι, προσεῖναι.—Cp. 720.

1252 εἰσόμεσθα, μή τι...καλύπτει, 'we shall know (about our fear) lest (μή) she is concealing,' i.e., whether we are right in fearing that she conceals something. As Goodwin says (*Moods and Tenses*, § 46, N. 5 a), this passage is one

of the most favourable to the view that μή has an interrogative force, and yet here also μή καλύπτει plainly expresses a fear. The pres. indic. is used, because the fear is strictly present; there is no thought that the thing feared can possibly be prevented. Before assuming that μή could have the force of εἰ οὐ ('whether not'), we should require an example in which the clause with μή, after a verb like οἶδα, expressed something which is not feared (but hoped; or else regarded with neither fear nor hope). As if here we had, εἰσόμεσθα μή ζήσῃν ἐτι μέλλει. Cp. 278 n. The use of μή in direct question (*O. C.* 1502) is, of course, elliptical: e.g., μή οὕτως ἔχει; comes from (δέδοικα) μή οὕτως ἔχει.—καὶ ('indeed') goes with the whole phrase κατάσχετον...καλύπτει: cp. 770 n.—κατάσχετον, a poet. word, here = 'repressed' (cp. *El.* 1011 κατάσχεσθαι ὀργῇ): usu., 'possessed' (by a god, or by passion), like κάτοχος.

1255 δόμους παραστέχοντες, advancing into the house: Eur. *Med.* 1137 παρήλθε νυμφικόνδ δόμους.

ΧΟ. καὶ μὴν ὄδ' ἀναξ αὐτὸς ἐφήκει  
μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,  
 εἰ θέμις εἰπεῖν, οὐκ ἄλλοτρίαν  
 ἄτην, ἀλλ' αὐτὸς ἁμαρτάν.

1260

στρ. α'. ΚΡ. ἰὼ

2 φρενῶν δυσφρόνων ἁμαρτήματα

3 στερεὰ θανατόεντ'.

4 ὦ κτανόντας τε καὶ

5 θανόντας, βλέποντες ἐμφυλίους.

6 \*ὦμοι ἐμῶν ἀνολβα βουλευμάτων.

1265

7 ἰὼ παῖ, νέος νέω ξὺν μόρω,

8 αἰαῖ αἰαῖ,

9 ἔθανες, ἀπελύθης.

10 ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

στρ. β'. ΧΟ. οἴμ' ὥς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν.

1270

ΚΡ. οἴμοι,

2 ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρῳ

1259 f. ἄλλοτρίαν | ἄτην] Musgrave conject. ἄλλοτρίας | ἄτης. 1261—1269 L divides thus: ἰὼ — | ἁμαρτήματα — | θανατόεντ' — | θανόντας — | ἐμφυλίους — | ἰὼ μοι — | βουλευμάτων — | ἰὼ παῖ — | αἰ αἰ — | ἔθανες — | ἐμαῖς . . . δυσβουλίαις. 1268 κτανόντας τε καὶ are written as a single word in L, καὶ being denoted by a contraction. 1265 ἰὼ (not ἰὼ) μοι L, with the other MSS.: ὦμοι

1257 καὶ μὴν: 526.—ἐφήκει: *Ai.* 34 *καιρὸν δ' ἐφήκει*.—The Messenger now goes into the palace. The same actor returns at 1277 as ἐξάγγελος.

1258 μνήμ', as the epithet ἐπίσημον shows, means that the son's corpse is a memorial of the father's un wisdom.—*διὰ χειρὸς*: cp. 916.

1259 f. εἰ θέμις εἰπεῖν (cp. *O. C.* 1556), because it is a heavy charge against the King, that he has caused his son's death.—*ἄτην*, in apposition with *μνήμα*: the corpse is an *ἄτη*, because the death was caused by Creon's infatuation. *ἄλλοτρίαν* here answers to *οἰκεῖος* as = 'caused by one-self' (cp. on 1187).—*ἁμαρτάν* is causal: he is bringing a corpse, not through the fault of others, but *because* he himself has erred. For the partic. in the nom., opposed to a clause of different form, cp. *Dem. or.* 23 § 156 *εἶδεν, εἴτε δὴ τῶς ἐπὶ πόντος εἴτ' αὐτὸς συνελθὲς*. See also 381 f.

1261—1267 This κομὸς is composed of four strophes and four anti-

strophes, which correspond as follows. (1) 1st strophe 1261—1269 = 1st antistr. 1284—1292. (2) 2nd str. 1271—1277 = 2nd ant. 1294—1300. (3) 3rd str. 1306—1311 = 3rd ant. 1328—1333. (4) 4th str. 1317—1325 = 4th ant. 1339—1347.

The lyric strophes and antistrophes are divided from each other by iambic trimeters, spoken by the Chorus or by the Messenger.—See Metrical Analysis.

1261 f. φρενῶν δυσφρόνων: 502 n. Cp. *Aesch. Th.* 874 *ὦ ὦ δύσφρονες*, 'misguided ones.' More often, *δύσφρων* = 'gloomy,' or 'malignant.'—*στερεὰ*, with ref. to his own *αὐθάδεια*, cp. 1028. So *Plat. Polit.* 309 B *τὸ στερεὸν ἦθος*. Cp. *Ai.* 925 *ἐμελλες χρόνῳ | στερεόφρων* *ἀρ' ὦδ' ἐξάνυσεν κακὰν | μοῖραν*.

1268 f. δ...βλέποντες. Like Antigone (937), Creon now calls the Theban Elders to witness. Cp. n. on 162—210.—*κτανόντας* refers to Creon himself (for the plur., cp. 10), as *θανόντας* to

*Enter CREON, on the spectators' left, with attendants, carrying the shrouded body of HAEMON on a bier.*

CH. Lo, yonder the King himself draws near, bearing that which tells too clear a tale,—the work of no stranger's madness,—if we may say it,—but of his own misdeeds.

CR. Woe for the sins of a darkened soul, stubborn sins, Kommos. fraught with death! Ah, ye behold us, the sire who hath slain, the son who hath perished! Woe is me, for the wretched blindness of my counsels! Alas, my son, thou hast died in thy youth, by a timeless doom, woe is me!—thy spirit hath fled,—not by thy folly, but by mine own! 1st strophe.

CH. Ah me, how all too late thou seemest to see the right!

CR. Ah me, I have learned the bitter lesson! But then, and strophe.

Turnebus. 1266 ξὺν μόρῳ] ξυμύρωι L. 1267 αἰ αἰ αἰ L: αἰαἰ αἰαἰ Dindorf. 1268 ἀπελύθης] Keck conject. ἀπεσύθης. 1270 ἰδεῖν] L has γρ. ἔχειν in marg. from S.—Pallis conject. μαθεῖν. 1271—1277 L divides thus: οἱμοι | ἔχω— | θεός— | ἔπαισεν— | οἱμοι, λακτάτηγον— | φεῦ φεῦ | ἰὼ πόνοι...δύσπονοι.

Haemon: for the *παρήχῃσι*, cp. *Ph.* 336 ὁ κτανὼν τε χὼ θανὼν.—*ἐμφύλιος* = *συγγενεῖς*: cp. *O. T.* 1406 αἰμ' ἐμφύλιον (n.): *O. C.* 1385 γῆς ἐμφύλιου, 'the land of thy race.'

1265 ἐμῶν ἀνολβα βουλευμάτων, the unhappy (counsels) among my counsels (partitive gen.); i.e., the unhappiness involved in my counsels. See on 1209. This poetical periphrasis has the effect of making the idea expressed by ἀνολβα stand out with a quasi-substantival force, and so is slightly stronger than ὅμοι ἐμὰ ἀνολβα βουλευματα. It would be possible, but it is neither requisite nor fitting, to supply ἀμαρτήματα (1261) with ἀνολβα, placing only a comma at ἐμφύλιος.—For ἀνολβος, of folly, cp. 1026.

1266 νέος νέφ ξὺν μόρῳ, 'young, and by an untimely death,' is a pleonasm, but a natural one. The Schol. explains νέφ by *καινοπρεπεί* ('a death of a strange kind'). This sense is possible (cp. *Aesch. Suppl.* 712 ἀπροσδοκίτους τοῖσδε καὶ νέους λόγους), but is far less fitting here. νέφ ξὺν μόρῳ, suggesting the thought that his years had been few, recalls Andromache's lament,—*ἀνερ, ἀπ' αἰῶνος νέος ὦλεο* (*Il.* 24. 725).

1268 ἀπελύθης: cp. 1314, where the midd. aor. has the same sense. In later Greek ἀπολύεσθαι and ἀπόλυσις came to be used of any 'departure': thus in Polyb. 3. 69 τὴν ἀποχώρησιν...ἐποιοῦντο is presently varied to ἐποιοῦντο τὴν ἀπόλυσιν. Here, however, the word has a distinctly poetical colour, and suggests the release of ψυχὴ from σῶμα,—though without the feeling expressed by the words, ἀπολύεις τὸν δούλόν σου...ἐν εἰρήνῃ (St Luke ii. 29). A fragment of Plutarch (*Wytttenbach*, p. 135) attests a familiar use of ἀπολύεσθαι and ἀπόλυσις with reference to death. Eustathius quotes this v., and v. 1314, in support of a like statement (p. 548, 52).

1269 ἐμαῖς οὐδὲ σαῖσι. οὐδέ here = καὶ οὐ: cp. 492. The negative form would be οὐκ ἐμαῖς ἀλλὰ σαῖς (*El.* 1470).

1272 ἔ. ἔχω μαθὼν = μεμάθηκα (21 n.), though here with a slightly stronger emphasis than that of an ordinary perf.: 'I have fully learned.'—No change is required in 1273. The soundness of the metre is confirmed by the antistrophic verse (1296), which is free from suspicion. Construe: ὁ δὲ θεός ἐν τῷ ἐμῷ κάρῃ ἔπαισέ με, μέγα βάρος ἔχων. Three points claim



8 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων  
 4 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,  
 5 οἶμοι, λακπάτητον ἀντρέπων χαράν. 1275  
 6 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

## ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος, 1278  
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις  
 ἔοικας ἦκειν καὶ τάχ' ὀψεσθαι κακά. 1280

1278 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων MSS.—Erfurdt places θεὸς after τότ' ἄρα. Meineke would write με μέγα βάρος for μέγα βάρος μ'. Enger (followed by Nauck) gives τότε θεὸς τότ' ἄρα μέγα βάρος ἔχων. 1278 λακπάτητον] In L the first hand omitted the last three letters; S has added them above the line.—A has the *v. l.* λεωπάτητον (with γρ. λαιοπάτητον), prompted by the wish to make an iambic senarius. Another *v. l.* was λαξπάτητον, or λάξ πατητὸν (λαξ πατητὸν E). 1278 ὦ πόνοι]

notice. (1) The place of *μ*. This was possible, because μέγα βάρος, without ἔχων, could have stood as an adverbial cognate acc.: hence ἔχων is rather a superfluity than a word for which the ear was waiting. Greek poetry (esp. lyric) often has bold arrangements of words: cp. 944, 960 (n.). (2) μέγα βάρος ἔχων = σφόδρα βαρὺς ὢν. Cp. 300: *Od.* 24. 249 γῆρας | λυγρὸν ἔχεις: *ib.* 1. 368 ὄβριον ἔχοντες. (3) ἐν δ' ἔμῳ κάρῳ might have been followed by ἐν ἡλάτῳ, or the like; but, ἔπαισε being used, the enclitic *μ* was required to make it clear. The charge of redundancy would be just only if ἔμῳ were followed by ἐμέ.—For the image, cp. 1345: Aesch. *Ag.* 1175 δαίμων ὑπερβαρὴς ἐμπίτνων: and see *O. T.* 263 n. Triclinius understood the blow on the head to mean a disordering of the intellect (ἀντὶ τοῦ, ἐξέστησε τὰς ἐμὰς φρένας). But it is simply a poetical picture of the fell swoop with which the god descended on his victim,—taking possession of him, and driving him astray. Perhaps ἐμβρόντητος helped to suggest the other view. For the form of the dat. κάρῳ, cp. *O. C.* 564 n.—ἐν δ' ἔσεισεν, tmesis (420).—ἀγρίαις ὁδοῖς: cp. Pind. *P.* 2. 85 ἀλλ' ἄλλοτε πατέων ὁδοῖς σκολαιῖς, in paths of guile.

1278 λακπάτητον, proleptic (475). The form λαξπάτητον, which Eustathius treats as the normal one (adding, *δ* τινες . . διὰ τοῦ κ γράφουσιν), is defended by Ellendt. He thinks that the *κ* form came

from correctors who supposed that ξπ was an impossible combination for Attic Greek. We find, indeed, ἐξπηχυστί Soph. fr. 938, and the 'Attic' forms ἐξπῶν, ἐξκλῶν, ἐξμέδμων (*O. T.* 1137 n.). But, though λαξπάτητον may well have been admissible, it is evident that the *κ* form would be recommended by ease of pronunciation. The compound occurs only here.—ἀντρέπων, as though it were an altar, a statue, or a fair building. Cp. Aesch. *Ag.* 383, *Eum.* 539 (quoted on 853 ff.).—For the apocope of ἀνά in comp., cp. *O. C.* 1070 ἀμβασίς, *Tr.* 518 ἀμμένει, *ib.* 839 ἀμμιγα, *Ai.* 416 ἀμπνοῖς (all lyr.). In *Tr.* 396 (dial.) Herm. conjectured κἀννέωσασθαι for καὶ νεώσασθαι. It is unknown whether ἀγχαῖε (fr. 883) occurred in lyr. or in dial. Cp. *Introduct.* to *Homer*, Appendix, p. 197.

1278 φεῦ φεῦ, ὦ. The hiatus is excused by the pause.—πόνοι . . δύσπονοι: cp. 502 n.

1278 ὡς ἔχων τε καὶ κεκτημένος. Creon is actually touching (or helping to support) his son's corpse (1258 διὰ χειρὸς ἔχων, 1297 ἔχω μὲν ἐν χεῖρεσσιν). And meanwhile his wife lies dead within the house. The Messenger therefore says that Creon has come as one who both *has in hand* (ἔχων), and *has in store* (κεκτημένος). ἔχων is explained by τὰ μὲν πρὸ χειρῶν . . φέρων, and κεκτημένος by τὰ δ' ἐν δόμοις. Cp. Plat. *Theaet.* 197 B οὐ τοίνυν μοι ταῦτον φαίνεται τῷ κεκτησθαι τὸ ἔχειν. οἷον εἰ λιμάτιον πριάμε-

methinks, oh then, some god smote me from above with crushing weight, and hurled me into ways of cruelty, woe is me,—overthrowing and trampling on my joy! Woe, woe, for the troublous toils of men!

*Enter MESSENGER from the house.*

ME. Sire, thou hast come, methinks, as one whose hands are not empty, but who hath store laid up besides; thou bearest yonder burden with thee; and thou art soon to look upon the woes within thy house.

ὡς πόνοι L. **1278** ΕΞΑΙΤΕΛΟΣ] The designation in L is *οικέτης* here, and at v. 1282: ἀγγελος at vv. 1293, 1301, 1312, 1315. **1279** πρὸ χειρῶν] *προχειρῶν* L.—τάδε] *ταδὲ* (not τὰ δὲ) from *ταδε*, L.—τὰ δ' ἐν δόμοις L first hand. A corrector has made τὰ δ' into τὰδ'. **1280** τάχ' L. Some of the later mss. have τὰ γ' (as A), others τὰδ' (as V<sup>4</sup>).—*δύσεσθαι* *δύσεσθε* L. Dindorf states (after Dübner) that the final ε has been made by a late hand into αι: but (as can be seen in the auto-type facsimile, p. 63 B) there has been no such attempt at correction.—See comment.

νός τις καὶ ἐγκρατὴς ὧν μὴ φοροῖ, ἔχειν μὲν οὐκ ἂν αὐτὸν αὐτό, κεκτῆσθαι δὲ γε φαίμεν. So *ib.* 198 D; the chase after knowledge has a view either to (a) τὸ κεκτῆσθαι, possession, or (b) τὸ ἔχειν, holding, ready for use, that which is already possessed.—*ἦν ἐκέκτῃτο μὲν πά-λαι, προχειρον δ' οὐκ εἶχε τῇ διανοίᾳ.* Cp. *Rep.* 382 B (men do not like) τῇ ψυχῇ περὶ τὰ δντα ψεύδεσθαι τε καὶ ἐψεύ-σθαι καὶ ἀμαθὴ εἶναι καὶ ἐνταῦθα ἔχειν τε καὶ κεκτῆσθαι τὸ ψεύδος: where ψεύδε-σθαι answers to ἔχειν τὸ ψεύδος,—to be deceived at a given time on a given mat-ter; and ἐψεύσθαι to κεκτῆσθαι τὸ ψεύδος,—the settled incapacity for apprehending realities. In *Crat.* 393 A he says that ἀναξ and ἔκτωρ mean the same thing; οὐ γὰρ ἂν τις ἀναξ ᾗ, . . . δῆλον . . . ὅτι κρατεῖ τε αὐτοῦ καὶ κέκτῃται καὶ ἔχει αὐτό (where ἔκτωρ has suggested both verbs).—The point of the phrase here is missed when it is taken as merely, 'possessing sorrows in the fullest sense of possession.'

**1279** ε. πρὸ χειρῶν: cp. Eur. *Trö.* 1207 καὶ μὴν πρὸ χειρῶν αἰδε σοὶ σκυλευ-μάτων | Φρυγίων φέρουσι κόσμον (they are carrying robes, *ib.* 1220). *I. A.* 36 δέλ-τον τε γράφεις | τῇδ' ἦν πρὸ χειρῶν ἐτι βαστάξεις. Thus the phrase means merely, 'visible in the hands,' without implying that the hands are outstretched.—τάδε, with adverbial force, 'yonder': so 155, 386, 526, 626, 805, 868, 1257.

τὰ δ' ἐν δόμοις κ.τ.λ. The regular constr. would have been, *εἰσὶν ἔκειν ὡς ἔχων τε καὶ κεκτημένος*,—τὰ μὲν πρὸ χειρῶν

τάδε φέρων, τὰ δ' ἐν δόμοις τάχ' ὀψόμενος. The present form has arisen thus. (1) Since τὰ μὲν . . . φέρων interprets ἔχων, the poet wished it to come immediately after ἔχων τε καὶ κεκτημένος. (2) *εἰσὶν* ἔκειν, although thus postponed, ought still to have been followed by τάχ' ὀψόμενος. But the place of *εἰσὶν* in the long sentence now prompted the change of τάχ' ὀψόμενος into καὶ τάχ' *δύσεσθαι*. The sentence, as it stands, would have seemed less boldly irregular to the Greek ear than it does to us, because Greek idiom so readily permitted the change of a second participial clause into a clause with a finite verb. (Cp. 256 ἐπὶ: 816 *δμνησεν*.) Thus there would be nothing unusual in the following:—*ἦκει, τὰ μὲν φέρων, τὰ δὲ εἰσὶν τάχα δύσεσθαι*. Here, instead of ἦκει, we have *εἰσὶν ἔκειν*, and the place of *εἰσὶν* has led to ἔκειν and *δύσεσθαι* being linked by καὶ.

Since τὰ δ' ἐν δόμοις is governed by *δύσεσθαι* only, the words ἔκειν καὶ form a parenthesis, being equivalent to ἔκων. This is a rare constr., and alleged exam-ples should be scrutinised before accep-tance (cp. 537 n.); but there are some undoubted instances. Cp. Xen. *H.* 7. 3. 7 ὑμεῖς τοὺς περὶ Ἀρχίαν . . . (οὐ ψήφον ἀνεμειναιτε, ἀλλὰ) ὅποτε πρῶτον ἐδυνά-σθητε ἐπιμαρῆσασθε. Thuc. 6. 68 § 3 ἐξ ἧς (κρατεῖν δεῖ ἢ) μὴ ῥαδίως ἀποχωρεῖν. Plat. *Legg.* 934 E διδασκέτω (καὶ μανθανέτω) τὸν . . . ἀμψιβητοῦντα. [Lys.] *In Andoc.* § 33 ἐπιτιμᾷ (καὶ ἀποδοκιμάζει) τῶν ἀρχόν-των τισί. *Anthol. P.* 7. 664 Ἀρχιλοχον

KP. τί δ' ἔστιν αὖ κάκιον \*ἐκ κακῶν ἔτι;  
 EE. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,  
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ἀντ. α'. KP. ἰώ,

2 ἰὼ δυσκάθαρτος Ἄιδου λιμήν, 1284

3 τί μ' ἄρα τί μ' ὀλέκεις; 1285

4 ὦ κακαγγελά μοι

5 προπέψας ἄχῃ, τίνα θροεῖς λόγον;

6 αἰαῖ, ὀλωλότ' ἀνδρ' ἐπεξεργάσω.

7 τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέο',

1281 τί δ' ἔστιν (sic) αὖ κάκιον ἢ κακῶν ἔτι; L.—J. Pflugk (whom Schneidewin follows) conject., τί δ' ἔστιν; ἢ κάκιον αὖ κακῶν ἔτι; So Emperius, but with ἢ.—Reiske, τί δ' ἔστιν αὖ; κάκιον ἢ κακῶν ἔτι; So Wecklein and Bellermann.—Canter, τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι; So Brunck and Hermann.—Herm. also proposed, κάκιον ὃν κακῶν ἔτι; which Schütz prefers.—G. H. Müller, τί δ' ἔστι δὴ κάκιον αὖ κακῶν ἔτι;—Blaydes, τί δ' ἔστιν αὖ κάκιον ἢ τὰ νῦν ἔτι;—Heiland (Progr. Stendal. 1851) would delete the verse, so that the five vv. (1278—80, 1282 f.) might answer to 1301—1305. Mekler agrees with him. 1282 τέθνηκεν L.—Nauck conject. τέθνηχ', ἢ τοῦδε γεννήτωρ νεκροῦ; Semitelos, τέθνηκ' ἐκ τοῦδε πημάτων νεκροῦ; Pallis, μήτηρ τέθνηκεν τοῦδε παμμήτου νεκροῦ.

(καὶ σῆθι καὶ) εἰσιδε. Others, indeed, take καὶ τάχα as= 'full soon,' and δψεσθαι as depending on ἤκειν: 'thou seemest to have come in order to see full soon,' etc. This final inf. is tenable (O. T. 198 n.). But I know no example of καὶ τάχα as= 'full soon,' like καὶ μάλα, καὶ λαν, etc. And, even if it were possible, it would here be weak.—See Appendix.

1281 τί δ' ἔστιν. In order to form a judgment on this difficult verse, a careful scrutiny of Sophoclean usage is required. (1) The reading closest to the mss. would be, τί δ' ἔστιν αὖ; κάκιον ἢ κακῶν ἔτι; This involves merely a change of punctuation, and of accent (ἦ for ἤ). But it suggests these difficulties. (a) The interrogative ἦ occurs about 50 times in Soph.; and in every instance it is the first word of the interrogative clause. Only a vocative sometimes precedes it, as O. C. 1102 ὦ τέκνον, ἦ πάρεστον; so ib. 863, Ph. 369. Eur., indeed, does not always observe this rule: El. 967 τί δὴτα δρώμεν; μητέρ' ἦ φονεύσομεν; In Eur. Hec. 1013 I should point thus, ποῦ δὴτα; πέπλων ἐντὸς ἦ κρύψας' ἔχεις; (ἦ Valckenaer for ἤ). But, if we read κάκιον ἢ κακῶν ἔτι here, it would be a solitary departure from the practice of Soph., as seen in fifty other

examples. (b) The formula τί δ' ἔστι (cp. on v. 20) occurs 21 times in Soph. (including Ph. 733, where the mss. give τί ἔστι without δ') as a question complete in itself. But there is not one instance of τί δ' ἔστιν αὖ; which is, indeed, ill-suited to the rhythm of the tragic senarius.

(2) Transposing αὖ and ἦ, we could read, τί δ' ἔστιν; ἦ [or better, ἦ] κάκιον αὖ κακῶν ἔτι; But: (a) if this had been the original order, it is most improbable that ἦ and αὖ would have changed places. The sense would have been perfectly clear, whereas with αὖ...ἦ (the order in the mss.) it is obscure. (b) The prominent place of αὖ in the mss. is confirmed by many like instances: e.g. 1172: O. C. 1500 τίς αὖ παρ' ὕμνων κούδης ἡχείται κτύπος; Ph. 1089 τίπτ' αὖ μοι τὸ κατ' ἄμαρ ἔσται; ib. 1263 τίς αὖ παρ' ἀντροῖς θέρυβος ἰσταται βοῆς;

(3) Canter gave, τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι; The change of ἐκ to ἦ would have been peculiarly easy before initial κ (ΚΑΚΙΟΝΕΚΑΚΟΝ for ΚΑΚΙΟΝΕΚΚΑΚΟΝ). For ἐκ, cp. Tr. 28 ἀέ τω' ἐκ φόβου φόβον τρέφω. Il. 19. 290 ὥς μοι δέχεται κακὸν ἐκ κακοῦ ἀέλι. Eur. Ph. 371 ἀλλ' ἐκ γὰρ ἀλγους ἀλγος αὖ σέ δέρκομαι | ...ἐχουσιν. On the grounds stated above, I prefer this

CR. And what worse ill is yet to follow upon ills?

ME. Thy queen hath died, true mother of yon corpse—ah, hapless lady!—by blows newly dealt.

CR. Oh Hades, all receiving, whom no sacrifice can appease! <sup>1st anti-</sup>  
Hast thou, then, no mercy for me? O thou herald of evil, <sup>strophe.</sup>  
bitter tidings, what word dost thou utter? Alas, I was already  
as dead, and thou hast smitten me anew! What sayest thou,  
my son? What is this new message that thou bringest—

**1284—1292** L divides thus: *ἰὼ ἰὼ—δυσκάθαρος—δλέκεισ' | ἰὼ— | προπέμ-*  
*ψας— | αἰαῖ— | τί φησ— | σφάγιον— | γυναικεῖον... μύρον.* **1284** In L the  
first hand wrote *χρ* before these vv.; a later hand changed it to *κρ*. **1286** *ἰὼ*  
L: *ὦ τ*. **1287** *λόγον*] In L the first hand wrote *λόγωι*, and then changed  
it to *λόγων*: a later hand has made *λόγον*. **1288** *αἰαῖ*] *αἰ* *αἰ* L.—*ἀνδρ'*  
*ἀνδρα* L. Cp. on 1147. **1289** *τί φησ ὦ παῖ· τίνα λέγεις μοι νέον λόγον* L.—  
R. Enger, omitting *λόγον* with Seidler, reads *ὦ τίν' αἰ* for *ὦ παῖ τίνα*, which  
Wecklein receives. Nauck prefers *παῖ; τίν' αἰ*.—Donaldson, *τί φησ; τίνα λέγεις*  
*νέον μοι νέω*, which Dindorf adopts. And so Schütz would read, only with the  
MS. *λόγον* (followed by a note of interrogation) instead of *νέω*.

reading. The comparat. *κάκιον* means  
merely that the sum of his misery will  
be greater: not that he can conceive a  
calamity sorer than his son's death. Cp.  
*O. T.* 1364 f. *εἰ δέ τι πρεσβύτερον ἔτι*  
*κακοῦ κακόν, | τοῦτ' ἔλαχ' Οἰδίπους*.

**1282** *ἔ. παμήτηρ*: schol. *ἡ κατὰ*  
*πάντα μήτηρ*: true mother; whose grief  
for her son would not suffer her to survive  
him; and whose act shows the same  
passionate temperament as his. Contrast  
*μήτηρ ἀμήτωρ* (*El.* 1154). *παμήτωρ* usu.  
=*ἡ πάντων μήτηρ* (n. on 338). Cp.  
*παμβασιλεία* as = 'monarchy in the fullest  
sense' (n. on 737).—*νεοτόμ*: adj. com-  
pounded with a word cognate in sense to  
the subst.: cp. *γ. n.* *ἀρτι* ('a moment  
ago') gives precision to the less definite  
*νεοτόμοις*: *Tr.* 1130 *τέθνηκεν ἀρτίως*  
*νεοσφαγῆς* (cp. *Ai.* 898): *Plat. Legg.* 792 *ε*  
*τὸν ἀρτίως νεογενή*.

**1284** *δυσκάθαρος* "Αἰδου λιμήν  
(nom. for voc., 1211). The 'haven'  
or 'receptacle' of Hades,—that nether  
world in which he receives the dead  
(810, 893)—is 'hard to be appeased,' in  
the sense that Hades is ever demanding  
fresh victims. The life of Haemon has  
already been exacted by Hades as a  
penalty for the offence of Creon against  
the *νέεττοι*. But even this atonement  
(*καθαρισμός*) has not proved enough. *δυσ-*  
*κάθαρος* is used here as if one could say  
*καθαίρω* (for *ἰλάσσομαι*) *θεόν*: but that  
constr. does not occur. Cp. *O. C.* 466  
*καθαρίων...δαμνῶν* (n.), such an atone-

ment as belongs (is due) to them. *Plat.*  
*Rep.* 364 *ε* *λύσεις τε καὶ καθαρμοὶ ἀδικημά-*  
*των*.—For *λιμήν* cp. 1000: *Anth. P.* 7.  
452 *μήμονες Εὐβούλοιοι σάφρονος, ὦ παρι-*  
*όντες, | πίνωμεν· κουνὸς πᾶσι λιμήν Ἀΐδης*.

**1286** *ἔ. κακάγγελτα* is equiv. to two  
distinct epithets, *κακά* and *ἀγγελλόμενα*,  
so that the whole phrase = 'tidings of  
dire woes.' Cp. 146 *δικρατεῖς λόγχας*  
(n.).—*προπέμψας*, said to the *εἰσάγγελος*,  
as the *herald* of the tidings. This use of  
*προπέμψω* comes from its sense of 'escort-  
ing' (*O. C.* 1667): we should not com-  
pare *El.* 1155 *φήμας λάθρα προπτεμτες ὡς*  
*φανούμενος | τιμωρὸς αὐτός* ('didst send  
forth,' from thy secret place of exile);  
nor, again, *Ph.* 1205 *βελών τι προπέμψατε*  
(*'produce,' 'furnish'*): but rather *Ph.*  
1265 *μὲν τί μοι νέα | πάρεστε πρὸς κακοῖσι*  
*πέμποντες κακά*;

**1288** *ἐπεφάργσω*: see on 1030.

**1289** *π. ὦ παῖ*, said to the Messenger.  
It has been objected that, at such a  
time, Creon could not use those words  
except with reference to Haemon (as in  
1266, 1340). From a modern literary  
point of view, the objection is just. But  
we should remember how very familiar *ὦ*  
*παῖ* actually was as a mode of address,  
whether by elders to juniors, or by masters  
to slaves. Here it is used, not as to a  
slave, but merely as to a younger man;  
there is in it a certain pathetic appeal for  
sympathy. (Cp. *ὦ παῖ, ὦ τέκνον*, as said  
by the Messenger to Oed. in *O. T.*  
1008, 1030.) Enger's conjecture, *ὦ τίν'*

- 8 αἰαῖ αἰαῖ,  
9 σφάγιον ἐπ' ὀλέθρῳ  
10 γυναικεῖον ἀμφικεῖσθαι μόρον;

1290

ΧΟ. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ἀντ. β. ΚΡ. οἶμοι,

- 2 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.  
3 τίς ἄρα, τίς με πότμος ἔτι περιμένει;  
4 ἔχω μὲν ἐν χεῖρεσσιν ἀρτίως τέκνον,  
5 τάλας, τὸν δ' ἐναντα προσβλέπω νεκρόν.  
6 φεῦ φεῦ μάτερ ἄθλία, φεῦ τέκνον.

1295

1300

ΒΞ. ᾧδ' \*ὀξυθήκτω βωμία περὶ \*ξίφει

*ὀξυθήκτω βωμία περὶ ξίφει*

1290 αἰ αἰ αἰ L: αἰαῖ αἰαῖ Dindorf.

L. 1298 L gives this v. to the ἄγγελος. Erfurdt first assigned it to the Chorus.

1294—1300 L divides thus: ὁμοι | κακὸν—| τίς ἄρα—| ἔχω—| τάλας—| προσβλέπω—| φεῦ φεῦ. . τέκνον. | 1297 τέκνον] Wecklein writes νεκρόν. 1298 τὸν δ' ἐναντα] L has τὰδ' ἐναντία | προσβλέπω νεκρόν: but in the

αὐ (instead of ὦ παῖ τίνα), has not much palaeographical probability. It gives, indeed, a closer correspondence with 1266. But the form of dochmiac which the ms. reading gives here is equally correct. (See Met. Analysis.) Seidler was certainly right in omitting λόγον (see cr. n.): and that remedy suffices.

Construe: τίνα νέον σφάγιον γυναικεῖον μόρον λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ, 'what new death,—the bloody death of a woman,—dost thou describe as heaped on destruction (i.e., superadded to Haemon's death), for my sorrow (μοι)?' (Cp. 595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ'.) γυναικεῖον = γυναικός: cp. Aesch. Pers. 8 νόστω τῷ βασιλεῖ. The notion expressed by ἀμφικεῖσθαι ἐπ' ὀλέθρῳ seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1240). The verb ἀμφικεῖσθαι prop. = 'to be set around' (as a wall round a city). Perhaps the bold phrase here was partly prompted by the fact that persons embracing each other could be described (O. C. 1620 n.) as ἐπ' ἀλλήλοις ἀμφικείμενοι. I prefer this view.

But another version is possible, if μοι is taken with ἀμφικεῖσθαι: 'besetting me,' ἐπ' ὀλέθρῳ, for (my) ruin. Cp. 1285

τί μ' ὀλέκεις; For ἐπὶ, cp. Thuc. 4. 86 ὅς ἐστι κακῶ, ἐπ' ἐλευθερώσει δέ. The difficulty is that ἀμφικεῖσθαι cannot well be said of one sorrow (Eurydicè's death), and that, therefore, we have to evolve from the epithet νέον the notion of a circle of woes of which this μόρος is one. Thus the image would be much more obscurely expressed than that in Ai. 351. Ἴδεσθὲ μ' ὅσον ἄρτι κύμα φοινίας ὑπὸ ῥάλλης | ἀμφίδρομον κυκλεῖται, ('behold what a surge hath but now burst around me and hemmed me in, under stress of a deadly storm,') where Ajax is sitting in the midst of the carnage which he has wrought. It is altogether improbable that ἀμφικεῖσθαι alludes to Eurydicè's corpse having been brought (by the ἐκκύκλημα) into such a position that Creon stood between it and Haemon's. See 1298, where Creon speaks of her as being ἐναντα.

1294 ὁρᾶν πάρεστιν. The corpse of Eurydicè, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the ἐκκύκλημα. The precise mechanism of this contrivance is unknown; but the texts leave no doubt as to its general nature. It was a small stage, with space enough for

woe, woe is me!—of a wife's doom,—of slaughter heaped on slaughter?

CH. Thou canst behold: 'tis no longer hidden within.

[*The doors of the palace are opened, and the corpse of EURYDICE is disclosed.*]

CR. Ah me,—yonder I behold a new, a second woe! What destiny, ah what, can yet await me? I have but now raised my son in my arms,—and there, again, I see a corpse before me! Alas, alas, unhappy mother! Alas, my child!

ME. There, at the altar, self-stabbed with a keen knife,

marg. S has written, γρ. τὸνδ' (sic, not τὸν δ') *ἐναντα*. 1801 ἦδ' (sic) δέξθηκτος· ἡ δὲ βωμία περίξ L. Arndt conject. ἦδ' δέξθηκτος βωμία περίξίφει. For βωμία, he afterwards proposed πτώσιμος. See Appendix.

three or four persons; and was low enough to admit of an actor stepping off it with ease. It was pushed on through the central stage entrance, and was usually brought sufficiently far forward to allow of actors entering or making their exit behind it. Here, the corpse of Eurydice is evidently in full view of the house (cp. 1299). Soph. has used the *ἐκκύκλημα* in two other plays: *El.* 1458 (the corpse of Clytaemnestra, with Orestes and Pylades beside it); and in *Ai.* 344 (Ajax in his tent among his victims). See Albert Müller, *Gr. Bühnenalterthümer*, pp. 142 ff. (1886).

Recent explorations in the Dionysiac theatre at Athens have given rise to a theory that there was no permanent raised stage or proscenium before the Roman age. Even if this could be proved, it would still, however, remain certain that some such expedient as the *ἐκκύκλημα* was used in the fifth century. This is proved by the texts of Aesch., Soph., and Eur., as well as by the two scenes of Ar. where the tragic *ἐκκύκλημα* is parodied (*Ach.* 408—479; *Thesm.* 95—238). Ar. has the words *ἐκκυκλεῖν* and *ἐσκυκλεῖν*. Wecklein thinks that the *ἐκκύκλημα* was employed when a part of the interior of the house was to be disclosed, but the *ἐξώστρα* when merely a single object was to be shown; and that the *ἐξώστρα* was used here (*N. Jahrb.* 1870, vol. 101, p. 572; *Philol.* 31. 451). The meaning of *ἐξώστρα* is, however, doubtful.

1297 *χέρουσιν* (976), though in an iambic verse, is excused by the lyric character of the whole *κομῶς*. Eur. once admits it in dial., *Alc.* 756 ποτῆρα δ' ἐν χέρουσι κίσσων λαβών, where Monk needlessly proposed ποτῆριον δ' ἐν χέρσι.

1298 *ἐναντα*: an epic form, sometimes admitted in Attic poetry. Eur. *Or.* 1478 (lyr.) *ἐναντα* δ' ἦλθεν | Πυλάδης. Ar. *Eq.* 342 τῷ καὶ πεποῦθως ἀξιοῖς ἐμοῦ λέγειν *ἐναντα*; Triclinius gave here the Hellenistic form *ἐναντι* (St Luke i. 8), which seems to be confined to the LXX., Apocrypha, and N.T.; see n. by Moulton in his ed. of Winer's Grammar, p. 591 (8th Engl. ed.).

1801 ἦδ': he indicates the dead body of Eurydice, now made visible by the *ἐκκύκλημα*.—Arndt's first emendation is given in the text. His later substitution of πτώσιμος for βωμία was not an instance of second thoughts being wiser. The altar meant is that of Zeus Ἐρκεῖος in the αὐλή of the house (487). The objection made to βωμία here is to the effect that one could say βώμιος ἐφέσται or ἴσται, but not βώμιος ποιεῖ τι: i.e. that the verb must refer directly to the assuming of the position denoted by βώμιος. It is quite true that this is usually the case; Eur. *Suppl.* 93 βωμῶν ἐφημένην: *O. T.* 32 ἐξόμεσθ' ἐφέσται: and cp. above, 785 f. But here βωμία is not merely an adverbial word, to be taken closely with λυεῖ. It is rather an instance of an adj. used with the force of a participle, and virtually

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν  
 τοῦ πρὶν θανόντος, Μεγαρέως κλεινὸν \*λάχος,  
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς  
 πράξεις ἐφυνμήσασα τῷ παιδοκτόνῳ.

1305

στρ. γ. KP. αἰαῖ αἰαῖ,

2 ἀνέπτῳ φόβῳ. τί μ' οὐκ ἀνταίαν  
 3 ἔπαισεν τις ἀμφιθήκτῳ ξίφει;  
 4 δειλαιοὶ ἐγώ, \*αἰαῖ,  
 5 δειλαίᾳ δὲ σνγκέκραμαι δύᾳ.

1310

1302 λύει] Bergk conject. μύει: Wieseler, κλῆει.—κελαινὰ] λ from ν in L. 1303 κλει-  
 νὸν λῆχος MSS. Seyffert conject. κενὸν λῆχος. Bothe, κλεινὸν λῆχος (Blaydes, αἰὸν  
 λῆχος; Semitelos, καινὸν λῆχος). Pallis, κλεινὸν δέμας. Gleditsch, κλεινὸν σθένος.  
 Meineke, κλεινὸν τέλος. 1304 δὲ σοὶ] δέ σοι L.—For σοὶ Pallis writes σός.  
 1305 πράξεις] Nauck conject. ἀράς: Heimsoeth, βάξεις. 1306 αἰαῖ αἰαῖ] αἰ αἰ αἰ  
 (from αἰ) L. 1307—1311 L divides thus: ἀνέπτῳ—| τί μ' οὐκ—| ἔπαισεν—|

equivalent to *βωμία στήσα*: i.e. it means, 'having taken her place at the altar,' she slew herself. Cp. *O. C.* 83 ὡς ἐμοὶ μόνῃς πέλας (sc. οὐσης); and see above on 471. Further: even if it were necessary to bind *βωμία* closely with *λύει*, it would be bold to say that poetry could not permit this slight modification in the ordinary use of the word, when we remember how free was the adverbial use of adjectives in poetry (e.g., *Ai.* 217 νύκτερος ἄλας ἀπελω-βήθη).

ξίφει. A sacrificial knife, which lay on the altar. Cp. Eur. *Alc.* 74 (Death speaks) στείχω δ' ἐπ' αὐτήν, ὡς κατάρξωμαι ξίφει. For the prep. cp. *Ai.* 828 πεπτώτα τῷδε περὶ νεορράντῳ ξίφει.

Next to Arndt's, the best conjecture seems that of Blaydes, ξῖδ' ἐφυνθήκτῳ σφαγιδὶ βωμὶα πέρι. In favour of Arndt's we may observe:—(a) the MS. περίξ (a word not used by Soph., and nowhere common) was not likely to have originated from *πέρι* alone: whereas it could easily arise from *περὶ ξίφει*, if *ίφει* had been blotted or lost. (b) The MS. ἦδε (or ἡ δέ) is just the kind of feeble make-shift which is sometimes found in the MSS., where a verse had come down in a mutilated state: see, e.g., on *O. T.* 943 f., 1264 f.—For other conjectures, see Appendix.

1302 λύει κελαινὰ βλέφαρα, allows her eyes to close in darkness. λύει=to-

laxes: the eyelids are deprived of power to remain open. The phrase has been suggested by the epic λύσε δὲ γυῖα, λέλυντο δὲ γυῖα, etc., and seems quite intelligible; though, doubtless, it would have been more natural to say κλῆει, as Soph. has done in fr. 640, βλέφαρα κέκληται. In [Eur.] *Rhes.* 8 we have λύσον βλέφαρων γοργωνῶν ἔδραν, of opening the eyes; but that has no bearing on the different use here. Wolff brings what at first sight is a perfect parallel: *Anthol. P.* 3. 11 ἀνθ' ὧν ὀμματα' ἔλυσε τὰ Γοργόνος ἐνθάδε Περσεύς. But unfortunately neither he nor Bellermann has observed the meaning. It is not, 'caused the Gorgon's eyes to close,' but 'uncovered the Gorgon's head.' The epigram refers to Perseus bringing Medusa's head to Seriphos, and therewith petrifying Polydectes, who had married Danaë, and sent her son on his perilous mission.—The objection to *μύει* is that elsewhere the verb has these usages:—(1) intrans.,—ὀμματα μύει, the eyes close, or μύομεν, we shut our eyes. (2) trans., as *Anth. P.* 9. 558 ὀπνος ἔμυσε κόρας (with the post-classical ὕ), 'caused to close.' That is, there is no classical example of such a phrase as μύει ὀφθαλμούς, she shuts her eyes.

1303 Μεγαρέως. Cp. Aesch. *Theb.* 474 Μεγαρέως, Κρέοντος σπέρμα, τοῦ σπαρτῶν γένους, where he is one of the Theban warriors who guard the gates: his patriotic

she suffered her darkening eyes to close, when she had wailed for the noble fate of Megareus who died before, and then for his fate who lies there,—and when, with her last breath, she had invoked evil fortunes upon thee, the slayer of thy sons.

CR. Woe, woe! I thrill with dread. Is there none to <sup>3rd</sup> strike me to the heart with two-edged sword?—O miserable strophe. that I am, and steeped in miserable anguish!

δειλαιος—| δειλαίρα... δῶα. |

1807 ἀνταίαν] L has γρ. καιρίαν in the margin, from S.

1810 δειλαιος ἐγώ· φεύ φεύ MSS. In L the first hand had written συγκέκραμαι δῶα (from the next v.) immediately after ἐγώ. Those words have been erased, and φεύ φεύ written in their place; not (I think) by a later hand, but by the first scribe himself. The error was, indeed, one which could not escape him.—For φεύ φεύ, Erfurdt conject. αλαί (=the second τρω in 1332): Gleditsch repeats ἐγώ.

1811 In L δειλαίαι has been made from δειλαία.

death is foreshadowed *ib.* 477 θανὼν τροφεία πληρώσει χθονί. The story is thus told by Eur. (*Phoen.* 930—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles send for Teiresias. The seer says that Ares is wroth, because Cadmus of old slew the god's offspring, a dragon (or serpent?) which had its lair outside the walls. One of the Cadmean race, sprung from the dragon's teeth, must die to appease him. Now, Creon and his two sons are the only pure-bred σπαρτοί left. And Haemon is married. The seer therefore suggests that Menoeceus should die. Menoeceus pretends that he means to fly to Delphi. Creon leaves the scene, in order to provide him with money for the journey. Menoeceus then rushes to the top of a tower on the walls, where he cuts his throat, and falls into the dragon's former den (σηκὸν ἐς μελαμβαστή | δράκοντος, *Ph.* 1010, see n. above on 411). Statius, who also calls him Menoeceus, tells the story in *Theb.* 10. 589—782, and, like Eur., makes the son practise a pious fraud in order to hinder his father from preventing the sacrifice.—κλεινὸν λάχος: cp. Eur. *Ph.* 1013, where he says, στείχω δὲ θανάτου δῶρον οὐκ ἀσχερὸν πᾶσι | δώσω, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα. Statius *Th.* 10. 670 where Virtus says to Menoeceus, *rare nobile fatum*. Λάχος is freq. in poetry, and is used by Xen. The ms. λάχος would be forced as an allusion to the dragon's den (θαλάμαι, Eur. *Ph.* 931, or σηκός, *ib.* 1010) into which the corpse fell.

And it could not here be a general word for 'grave.'

1804 ε. κακὰς πράξεις = δυσπραξίας. A solitary instance of the plur. in this sense; as, conversely, *Tr.* 879 is the only instance of the sing. πράξις as = 'mode of doing,' instead of 'fortune' (*O. C.* 560 n.). In Eur. *El.* 1305 κοινὰ πράξεις, κοινὸι δὲ πότμοι, the sense is, 'actions.' But the peculiarity here does not warrant a suspicion (see cr. n.). It is equally exceptional, the other way, when πράσσειν καλῶς means 'to act well' (*O. C.* 1764 n.).—ἐφ' ἑμνήσ. = ἐπαρασαμένη: cp. 658 n.

1807 ε. ἀνέπταν, aor. referring to a moment just past; we should use the pres.: cp. *O. C.* 1466 ἐπτήξα θυμὸν: *Al.* 693 ἐφρίξ' ἔρωτι περιχαρὴς δ' ἀνεπτάμην: cp. *O. T.* 337 n. The act. aor. ἐπτήην is once used in lyrics by Aesch. (*P. V.* 555 προσέπτα), and once by Eur. (*Med.* 440, ἀνέπτα). It is a poetical form, but occurs in late prose (Arrian, Lucian, etc.).—φόβῳ, with fear of the curses invoked by Eurydice.—ἀνταίαν, sc. πληγὴν (*O. C.* 544 n.), a blow which strikes one full on the breast: *El.* 195 παγχάλκων ἀνταία | γενύων ὠρμάθῃ πλαγὰ: Eur. *Andr.* 844 ὡ' ἀνταίαν | ἐπέσω πλαγάν. But διανταία = a thrust which passes through the body: Aesch. *Cho.* 639 εἶφος | διανταίαν δένυνεν κὲς οὐτῶ.

1810 ε. δειλαίος, but in 1311 δειλαίη with αἰ: cp. *O. C.* 442 οἱ τοῦ πατρὸς τῷ πατρὶ: *ib.* 883 ἄρ' οὐχ ὕβρις τὰδ' ὕβρις: *Ph.* 296 ἀλλ' ἐν πέτροισι πέτρον: *ib.* 827 ὕπν'... ὕπνε (with ὕ in the first place, but ὕ in the second): *El.* 148 ἄ' Ἴδν, αἰέν



ΕΞ. ὡς αἰτίαν γε τῶνδε κακείνων ἔχων  
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

✓ ΚΡ. ποίω δὲ καπελύσατ' ἐν φοναῖς τρόπῳ;

ΕΞ. παῖσας ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως  
παιδὸς τὸδ' ἦσθετ' ὀξυκώκντον πάθος.

1315

στρ. 8. ΚΡ. ὦμοι μοι, τὰδ' οὐκ ἐπ' ἄλλον βροτῶν

2 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.

3 ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,

4 ἐγὼ, φάμ' ἔτυμον. ἰὼ πρόσπολοι,

1320

5 ἀγετέ μ' ὅτι \*τάχιστ', ἀγετέ μ' ἐκποδών,

6 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·

✓ βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

1313 μόρων] μόρω L. The later MSS. have μόρων, μόρω (as A), or μόρων (as Aug. b and T). 1314 ἐν φοναῖς] L has εἰς φονάσ written by S above ἐν φοναῖς. 1317 ὦμοι MSS. (ὦ μοι μοι L). Erfurdt gave ἰὼ μοι for the sake of closer metrical agreement with 1339, ἀγοῖ' ἀν.—ἐπ' ἄλλον] Pallis conject. ἐπ' ἄλλω. 1319 ἐγὼ γάρ σ' ἐγὼ ἔκανον ὦ μέλεος L, with most of the later MSS.; but Aug. b has ἔκτανον, and so the Aldine. Hermann inserted a second σ' after ἐγὼ. Nauck proposes ἐγὼ γάρ σ' ἔκτανον, ὦ μέλεος, and in 1341 σέ τ' αὖ τάνδ' οὐδ' ἔχω, ὦ μέλεος.

Ἰτῶν δλοφύρεται.—The following are a few among many instances of αἰ before ο: 827 πετραῖα: 1131 Νυσταίων: 1140 βιαλας: Ocl. 20. 379 ἔμπασιον: Tyrt. 10. 20 γε-ραιούς: Aesch. Suppl. 385 (lyr.) ἰκταίου (Dind. ἰκτίου): Eur. El. 497 (dial.) παλαιόν. For the repetition cp. 379, 977.—συνέκραμαι, 'blended with' anguish, i.e. steeped in it: (Whitelaw: 'Fulfilled with sorrow, and made one with grief.') Cp. Ai. 895 οἰκτῷ τῷδε συγκεκραμένην, 'her soul is steeped in the anguish of that wail': Ar. Plut. 853 οὕτω πολυφόρῳ συνέκραμαι δαίμονι, where the words just before, ὡς ἀπόλωλα δει-λαῖος (850), might suggest that the parody glanced at our passage.

1312 ε. ὡς αἰτίαν...ἔχων, as being responsible for, = ὡς αἰτίας ὢν. So Aesch. Eum. 579 Apollo, defending the accused Orestes, says, αἰτίαν δ' ἔχω | τῆς τοῦδε μητρὸς τοῦ φόνου, I am responsible for (not, 'am accused of') the deed. In this sense of the phrase, ἔχω = παρέχω: cp. Thuc. 2. 41 ἀγανάκτησιν ἔχει, gives cause of resentment; id. 2. 61 ἔχει ἀσθῆσιν, makes itself felt. But in prose αἰτίαν ἔχω

usu. = 'to bear the blame' for a thing, i.e. to be held responsible for it: Her. 5. 70 εἶχον αἰτίην τοῦ φόνου τούτου: Plat. Apol. 38 C ὄνομα ἔχετε καὶ αἰτίαν...ὡς Σωκράτη ἀπεκτόνατε.—τῶνδε...μόρων, that of Haemon: κακείνων, that of Megareus (1303 f.). For the plur., cp. El. 205 τοὺς ἐμὸς ἰδε πατὴρ | θανάτους αἰκεῖς.—ἐπισκήπτου, wast denounced. In Attic law ἐπισκήπτομαι τινι (midd.) meant, to take proceedings against a witness for perjury (ψευδομαρτυριῶν): Isae. or. 5 § 9 πρὶν ἐπεξελθεῖν οἷς ἐπισκήφατο τῶν μαρτύρων. The rare pass. occurs in Plat. Legg. 937 b εἰν δούλη ἐπισκηφθῇ τὰ ψευδῇ μαρτυρήσαι.

1314 καπελύσατ', quitted life: see on 1268 ἀπελύθης. For καί, cp. 772 n.—ἐν φοναῖς: 696 n.

1315 ε. ὑφ' ἥπαρ, expressing movement, 'home to' it: cp. Tr. 930 ὁράμεν αὐτὴν ἀμφιπλήγι φασγάνῳ | πλευρὰν ὑφ' ἥπαρ καὶ φρένας πεπληγμένην. Eur. Or. 1063 παῖσας πρὸς ἥπαρ φασγάνῳ.—ὀξυκώκντον, by the household (cp. 1079): she herself heard the news in silence (1256).

1317 ε. τὰδ' οὐκ ἐπ' ἄλλον βροτῶν

ME. Yca, both this son's doom, and that other's, were laid to thy charge by her whose corpse thou seest.

CR. And what was the manner of the violent deed by which she passed away?

ME. Her own hand struck her to the heart, when she had learned her son's sorely lamented fate.

CR. Ah me, this guilt can never be fixed on any other<sup>4th</sup> of mortal kind, for my acquittal! I, even I, was thy slayer, wretched that I am—I own the truth. Lead me away, O my servants, lead me hence with all speed, whose life is but as death!

CH. Thy counsels are good, if there can be good with ills; briefest is best, when trouble is in our path.

**1820** ἐγὼ φάμ' ἔτυμον L. Semitelos conject. ἐγὼ, φάμ', σύννομ'. **1822** f. ἀγετέ μ' ὅτι τάχος, ἀγετέ μ' ἐκ ποδῶν (sic, not ἐκποδῶν) L. Unless the os of τάχος is lengthened before the pause, the dochmiac requires either (a) a long syllable there, or (b) the addition of one short. Hence (a) Erfurdt proposed τάχιστ' instead of τάχος. Many edd. receive this. Enger, ἀγ' ἀγεθ' ὅτι τάχος μ', ἀπάγερ' ἐκποδῶν. Meineke, ἀγετέ μ', ὅτι τάχος μ' ἀπάγερ' ἐκποδῶν. Pallis, ἀγετέ μ' ὅτι τάχος, τίθεσθ' ἐκποδῶν. (b) Schöne, ἀπάγετέ μ' ὅτι τάχος, ἀγετέ μ' ἐκποδῶν. **1827** βράχιστα γὰρ κράτιστα] In L, S notes a v. l., κράτιστα γὰρ τάχιστα.

ἀρμόσει ποτέ, the guilt can never fit (= be fixed upon) another man, ἐξ ἡμᾶς αἰτίας, (being transferred) from my responsibility, —i.e., so as to leave me blameless. For the intrans. ἀρμόσει, cp. O. T. 902 (n.), EL 1293. ἐκ here is not for ἀπό, but is used as if we had, οὐποτε ἐξ ὑπαιτίου ἀναίτιος φανοῦμαι (cp. Tr. 284 ἐξ ὀφθίων ἀγῆλον εὐροῦσαι βίον). Thus ἐξ ἡμᾶς αἰτίας is really a compressed way of saying, 'by change from a state of things in which the αἰτία (blame) was mine.'

**1819** f. μάλιστα: for the nom., cp. 1211. —φάμ' ἔτυμον, i.e., this is the simple truth: I was virtually, though not actually, his slayer.

**1822** ὅτι τάχιστ'. This (Erfurdt's) emendation seems the simplest and best cure for the metre (see cr. n.). It is worth noticing that Soph. has this phrase in a closely similar passage, O. T. 1340 ἀπάγερ' ἐκτόπιον ὅτι τάχιστα με. He has ὅσον τάχος thrice, and ὡς τάχος eight times, but ὅτι τάχος nowhere else.

**1825** τὸν οὐκ ὄντα μάλλον ἢ μηδένα, one who exists no more than a nonentity. In μηδένα, μή has its generic force: one who is such as to be a mere cipher. Cp.

AI. 1114 οὐ γὰρ ἤξιον τοὺς μηδένας. O. T. 1019 καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί; (dat. of ὁ μηδελς, —he who is μηδελς in respect to consanguinity). Here τὸν μηδέν would have been equally fitting: cp. AI. 1231 ὅτ' οὐδέν ὦν τοῦ μηδέν (the dead) ἀντίστης περ.—Postgate suggests (Trans. Cambridge Phil. Soc., 1886, p. 58) that this use of the oblique cases of μηδελς in sing., and of οὐδελς and μηδελς in plur., may have come from an attraction of the neuter by the masc. article: e.g., τοὺς μηδένας from τοὺς μηδέν. We do not find ὁ μηδελς. When it became declinable, the phrase could dispense with the article; e.g., τὸν μηδέν could be simply μηδένα.

**1826** f. κέρδη: the plur. more often refers to money (1061); but cp. EL 767 ἢ δευὰ μὲν, κέρδη δέ.—τὰ γὰρ ἐν ποσὶ κακὰ κράτιστά (ἐστὶ) βράχιστα (ὄντα): instead of, κράτιστῶν ἐστὶ τὰ...κακὰ βράχιστα εἶναι. For the personal constr., cp. O. T. 1368 κρείσσων γὰρ ἦσθα μηκέτ' ὢν ἢ ἱὼν τυφλός, and n. 1061. For the omission of ὄντα, cp. the oracle μὴ κτεῖ Καμάρινα\* ἀκίνητος γὰρ ἀμείνων (sc. οὐδα), ap. Stephanus Byz. s. v. Καμάρινα.—τὰν

ἀντ. γ'. ΚΡ. ἴτω ἴτω,

2 φανήτω μόρων ὁ κάλλιστ' \*ἔχων

1329

3 ἐμοί, τερμίαν | ἄγων ἀμέραν,

4 ὑπατος· ἴτω ἴτω,

5 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

1333

✓ ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρῆ  
πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλει. 1335

ΚΡ. ἀλλ' ὦν ἐρώ-μέν, ταῦτα συγκατηυξάμην.

ΧΟ. μή νυν προσεύχου μηδέν· ὥς πεπρωμένης  
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῇ.

1330 ἔχων Pallis: ἐμῶν MSS.

1333 ἄμαρ ἄλλ' L.

1336 ἐρῶ L.

The later MSS. have ἐρῶ μὲν (V ἐρώμεν). Bothe writes ἐρώμεν. Schneidewin, ἐρώμαι. F. W. Schmidt, ἐρῶ γῶ. Dindorf, ἐρῶ, τοιαῦτα. Seyffert, ἐρῶ γ', ἅπαντα. Blaydes, ἐρῶ γε τυγχάνειν κατηυξάμην.—Nauck thinks that ἐρῶ ταῦτα is right, and that in 1314 we should perh. read κάλυετ' for κάπελύσατ', the schol. there having τίνι τρώπῳ, φησίν,

ποσίν, before our feet, claiming immediate attention. Cp. Eur. Alc. 739 ἡμεῖς δέ, τοῖν ποσίν γὰρ οἰστέον κακόν, | στει-  
χωμεν, ὥς δν ἐν πυρᾷ θῶμεν νεκρόν. So  
I'ind. P. 8. 32 τὸ δ' ἐν ποσὶ μοι τράχον, my  
present theme.

1329 ff. μόρων ὁ κάλλιστ' ἔχων. I have adopted ἔχων, a conjecture of Pallis for ἐμῶν, on the following grounds. (1) The phrase μόρων ἐμῶν could mean nothing but, 'of all fates possible for me.' This, however, is most strange. In 1313 μόρων meant 'violent deaths': so Aesch. Th. 420 αἱματηφόρους μόρους. Hence it has been proposed to render μόρων ἐμῶν here, (a) 'the deaths caused by me': as Hermann, 'veniat caedium per me factarum suprema, exoptatissime mihi ultimum diem adducens.' (b) Figuratively, 'the many deaths that I have died'; cp. 1288 ὀλωλότ' ἄνδρ' ἐπεξευ-  
γάσω. But neither version is tolerable. (2) Triclinius proposed to make ἐμῶν fem., and to take it with τερμίαν: when it would at least be necessary to write ἐμῶν (sc. ἀμερῶν). But, either with ἐμῶν or with ἐμῶν, the relation of ὁ κάλλιστ' ... ἄγων to the gen. μόρων is exceedingly awkward. 'That one among fates which best brings my last day,' cannot be explained as an equivalent for, 'that best of fates which brings it'; i.e., for μόρων ὁ κάλλιστος, ὁ... ἄγων.

Both these difficulties (which to me

seem insuperable) are removed by reading μόρων ὁ κάλλιστ' ἔχων, the best of fates. That ἔχων could have been changed to ἐμῶν, either by conjecture or by accident, is shown by v. 575, where at the end of the verse L has the probably true ἐμοί, while other MSS. have ἔφν. (If κύνης is right in 467, and ἐλφεῖ in 1301, these, too, are instances of final words corrupted.) A question of punctuation remains. The comma might follow either ἔχων or ἐμοί. I prefer the latter. Cp. Ai. 394 ἰὼ σκότος, ἐμὸν φῶς, | ἔρεβος ὦ φαεινότερον, ὥς ἐμοί.

1332 ὕπατος, an emphatic repetition of ὁ κάλλιστ' ἔχων, 'supreme of fates,'—far best. It has been usual to take ὕπατος here as 'last.' But neither ὕπατος nor ὑπέρτατος ever bears that sense in classical Greek. Pindar often uses ὕπατος as 'best,' but never as 'last': O. i. 100, P. 6. 42 and 10. 9, N. 10. 32. In post-classical poetry ὕπατος sometimes means 'last,' but that use was imitated from the Lat. *supremus* and *summus*. Thus in an epitaph on an Italian, a certain Aelius, Apollonides writes (Anthol. P. 7. 233), τοῦτον δτ' εἰς ὑπάτην ὤλισ-  
θανε, τέρμα τ' ἀφύκτων | εἶδεν. Whether the Apollonides of the Anthology was or was not he of Nicaea, who dedicated to Tiberius a commentary on Timon's Σιλλοί (Diog. Laert. 9. 109), at least he belonged to that age. This is proved by

CR. Oh, let it come, let it appear, that fairest of fates for 3rd anti-  
me, that brings my last day,—aye, best fate of all! Oh, let it strophe.  
come, that I may never look upon to-morrow's light!

CH. These things are in the future; present tasks claim our  
care: the ordering of the future rests where it should rest.

CR. All my desires, at least, were summed in that prayer.

CH. Pray thou no more; for mortals have no escape from  
destined woe.

ἐλύετο . . .).—L here gives the temporal augment in *συγκατηξάμην*. So *Ph.* 1019 L has *ἠύξάμην*: *Tr.* 610 *ἠύγμην*: *id.* 764 *κατηύχετο*. An Attic inscr. of 362 B.C. gives *ἠύχθαι* (Meisterhans, p. 78). 1337 *προσεύχου*] One MS. of the 14th cent. (Aug. b) has *κατεύχου*, which Benedict had conjectured.

his words in *Anthol. P.* 9. 287, 'Ἡελίου νῆσον δὲ εἶχε Νέρων, alluding to the residence of Tiberius at Rhodes (c. 6 B.C.—2 A.D.). The epigram was written after Tiberius had been adopted by Augustus in 4 A.D., as he is called *Ζῆνα τὸν ἐσσομένον*, and perhaps after he had come to the throne (14 A.D.). It would be interesting to know whether *ὑπατος* as = 'last' can be carried back beyond the Roman, or later Alexandrian, age; I can find no trace of it.

1334 *ἐ μάλλοντα*, belonging to the future. To Creon's wish for death the Chorus replies, in effect, 'Sufficient unto the day is the evil thereof.'—*τῶν προκαμένων*: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For *τι* cp. *O. C.* 500 *ἀλλ' ἐν τάχει τι πράσσετε*.—*τῶνδ'* = *τῶν μελλόντων*.—*δοιοσι* *χρή μέλειν*, i.e., *τοῖς θεοῖς*. Cp. *Ph.* 1036 *θεοῖσιν εἰ δίκης μέλει*, | *ἔξοιδα δ' ὡς μέλει γε*.

1336 *ἐπὶ μὲν*: for *μὲν* cp. n. on 11. It merely gives a slight emphasis to *ἐπὶ*.—*συγκατηξάμην*: *κατὰ* expresses that the prayer is solemn; *σύν*, that it sums up his desires. (For this force of *σύν* cp. 1202.) Cp. *O. C.* 585 *ἐνταῦθα γὰρ μοι κείνα συγκομίζεται* ('by that boon I reap all the rest').—Nauck thinks that L's reading, *ἀλλ' ὃν ἐπὶ ταῦτα συγκατηξάμην*, is sound, and that in the corresponding verse, 1314, we should perh. read, *ποῖω δὲ κάλυετ'* (for *κάπελύσατ'*) *ἐν φοναῖς τρόπῳ*; He refers to the scholium on 1314: *τίνι τρόπῳ, φησὶν, ἐλύετο, καὶ ἐφέρετο εἰς φονάς; ἀντὶ τοῦ, ποῖω τρόπῳ εἰς φόνον ἔπαιον*; Now, this does not point, I think, to the Scholiast's having *ἐλύετο* in his text, though it suggests that he had *εἰς φονάς*. He used the simple

verb in his paraphrase in order to bring out the literal sense (as he took it) of *ἀπελύσατο*. This is shown by *ἐφέρετο* and *ἔπαιον*: he understood, 'she was set free (as a runner in a race is dismissed from the starting-post), and rushed (ἐφέρετο) to bloodshed.'—Further, the origin of L's reading is manifest. *ἐπὶ μὲν* had become *ἐπὶ μὲν* (as it actually is in at least one later MS.). Then the plur. *ἐπὶ μὲν* seemed too harsh with the sing. *συγκατηξάμην* immediately following (though, in fact, it would have been quite defensible, cp. 734 n.), and was changed to *ἐπὶ μὲν* (disappearing). Semitelos would read with L here, and yet leave 1314 unaltered. He refers to *Al.* 905 where L has *τίνος ποτ' ἄρ' ἔπραξε χεῖρὶ δόσμορος* corresponding with 951 *ἀγὰν ὑπερβριθὲς ἀχθος ἦνυσαν*. But there *ἔπραξε* is surely corrupt: Hermann gives *ἔρξε*, and Wecklein *ἔπαθε*.

1337 *προσεύχου*, without *θεοῖς* or *θεοῦς*. Cp. *Her.* 1. 48 *ὡς τὸ ἐκ Δελφῶν ἤκουσε, αὐτίκα προσεύχετό τε καὶ προσεδέξατο*.—Campbell thinks that 'the rationalism of the day appears in this advice of the Chorus.' But such an interpretation ill accords with the tone of the Chorus, which presently insists on the duty of piety towards the gods (1348). Nor does it seem in harmony with the pervading spirit of the poet's work. Rather Creon is exhorted to recognise, with pious resignation, the fixity of the divine decrees. Cp. the closing words of the *Oed. Col.*, *ἀλλ' ἀποκαύετε μὴδ' ἐπὶ πλείῳ | θρήνον ἐγέλπετε*. | *πάντως γὰρ ἔχει τάδε κύρος*. Bruck compared *Aen.* 6. 376 (Aeneas to Palinurus in the shades) *Desine fata decum flecti sperare precando*.

- ἀντ. δ. ΚΡ. ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδῶν,  
 2 ὅς, ὃ παῖ, σέ τ' οὐχ ἐκῶν \*κατέκανον 1340  
 3 σέ τ' \*αὐ τάνδ', ὦ μοι μέλεος· οὐδ' ἔχω  
 4 πρὸς πότερον ἴδω, πᾶ \*κλιθῶ· πάντα γάρ  
 5 λέχρια τὰν χεροῖν, (τα)δ' ἐπὶ κρατὶ μοι 1345  
 6 πῶτος δυσκόμιστος εἰσῆλατο.

- ΧΟ. πολλῶ τὸ φρονεῖν εὐδαιμονίας  
 πρῶτον ὑπάρχει· χρὴ δὲ τά γ' εἰς θεοὺς  
 μετὰ δὲν ἀσεπτῶν· μεγάλοι δὲ λόγοι 1350

1339—1340 L divides thus: ἄγοιτ'— | ὅς, ὃ παῖ— | ὅς, σέ τ'— | δπᾶ— | πάντα— | λέχρια— | πῶτος...εἰσῆλατο. | 1339 ἐκποδῶν] ἐκ ποδῶν L, with μ above κ from first hand. 1340 σέ τ' 1: σέ γ' L.—κατέκανον MSS.: κατέκανον Wilhelm Schneider: κάκτανον Hermann: ἐκτανον Musgrave. 1341 σέ τ' αὐτὰν L: σέ τ' αὐ τάνδ' Seidler. L has δσ before σέ τ', doubtless by inadvertent repetition from 1340: Hermann deleted it. 1342 ε. δπᾶ πρὸς πότερον ἴδω· πᾶ καὶ θῶ· | L. For πρότερον, some of the later MSS. (including A) have πότερον. For καὶ θῶ, Musgrave conjectured

1339 ἄγοιτ' ἂν, an entreaty: cp. O.C. 725. The opt. with ἂν had a different tone in 444.—μάταιον here expresses rash folly: cp. O. T. 891 ματῶν: Tr. 565 ματαίαι χερσὶ.

1340 ε. κατέκανον is the best, as it is the simplest, emendation of κατέκτανον (see cr. n.). Though the pres. κατακλίνω is not classical, the aor. is frequent; Xen. uses it (An. 3. 1. 2, etc.).—σέ τ' αὐ τάνδ' is a certain correction of σέ τ' αὐτὰν. Here the latter would be like saying, 'and actually *thee*,'—as if the slaying of Haemon had been comparatively venial. It cannot be naturally explained as meaning, 'the mother with the son.'

1342 ε. πρὸς πότερον...πάντα γάρ. The reading of this verse cannot be certainly determined. The traditional text (see cr. n.) exceeds the metre. My own view is as follows:

(1) The ms. δπᾶ should be struck out. It evidently came in from the margin, having been a gloss on πᾶ, meant to show that πᾶ κλιθῶ is not a direct question, but depends on οὐδ' ἔχω. Retaining δπᾶ, we should have to suppose a double question: 'nor do I know in what direction, (or) to which thing, I am to look.' This is not only very awkward, but very weak. The hiatus after ἔχω, though not unexampled, is at least another point against δπᾶ.

(2) L has πάντα γάρ in a line by itself: but, considering the caprices of lyric division in that MS. (as in the rest), we cannot urge that fact as a hint of interpolation. If δπᾶ was a spurious addition to 1342, then πάντα γάρ might easily have been carried over. Again, the words πάντα γάρ are not indispensable; yet the effect of λέχρια τὰν χεροῖν, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting πάντα γάρ.

(3) κλιθῶ, for καὶ θῶ, is certain. On this last point there is now a general agreement.—The resulting dochmiac differs from that in 1320 only by the 'irrational' long (the ω of ἴδω) for short (the first of ἐνυμον): and this is admissible. See Metrical Analysis.—Other views are noticed in the Appendix.

πρὸς πότερον, i.e., to the corpse of Haemon at his side, or to that of Eurydice in front of him (1297 ff.).—ἴδω, deliberative subjunct. in the indirect question, depending on οὐκ ἔχω: cp. n. on O. T. 72.—πᾶ κλιθῶ, in what direction I am to lean, i.e., where I am to find any support: my son and my wife have fallen: all my fortunes lie in ruin. πᾶ here answers to the dat. after κλίνομαι when it means 'to lean against' a thing, as Od. 6. 307 (she sits) κλίνει κεκλιμένη.—Not merely,

CR. Lead me away, I pray you; a rash, foolish man; who have slain thee, ah my son, unwittingly, and thee, too, my wife—unhappy that I am! I know not which way I should bend my gaze, or where I should seek support; for all is amiss with that which is in my hands,—and yonder, again, a crushing fate hath leapt upon my head.

[As CREON is being conducted into the house, the Coryphaeus speaks the closing verses.

CH. Wisdom is the supreme part of happiness; and reverence towards the gods must be inviolate. Great words

κλιθῶ. *δρα* was first omitted by Seidler. See Appendix. 1344 ε. λέχρια τὰδ' ἐν χεροῖν L, and so most of the later MSS.: for τὰδ', Aug. b and Dresd. a give τὰ τ'. Brunck gave λέχρια τὰν χεροῖν: Kayser, λέχρια τὰ πρὸ χεροῖν. 1347—1353 These six verses are rejected by Fr. Ritter. 1349 τὰ τ' εἰς θεοὺς L. For τὰ τ' Triclinius gave τὰ γ'.—Dindorf writes *χρὴ δ' ἐς τὰ θεῶν*: Blaydes, *χρὴ δ' ἐς τοὺς θεοὺς*: also conjecturing (as Wecklein does, *Arts Soph. em.* p. 167) *χρὴ δὲ τὰ πρὸς θεοὺς*.

'whither I am to betake myself,' *ποῦ τράπωμαι*; This is shown by *λέχρια*.

1344 ε. *λέχρια τὰν χεροῖν*. *τὰν* seems right (see cr. n.): the MS. *τὰδ' ἐν* would come from TAEN. Creon is still touching the corpse of Haemon. The phrase *τὰ ἐν χεροῖν* would mean, figuratively, 'the matters with which I am engaged' (so *ἐχειν τι ἐν χερσὶ*, Her. i. 35). Here, the words take a dramatic force from their literal sense. 'All is amiss with that which I handle.' Creon has, indeed, mismanaged the work which his hands found to do; and the proof of it is the corpse which he is touching. *λέχριος* = 'slanting,' 'oblique.' As *ὀρθός* means either 'straight' or 'upright,' so *λέχριος* can mean either 'moving sideways' (*O. C.* 195), or, 'not upright,' 'slanting.' Cp. *πλάγιος*, the ordinary prose equiv. of *λέχριος*, which has the second sense in Philemon *Ἀγύρτης* 5 *σχήματα | πλάγι' ἐστὶ τὰλλα, τοῦτο δ' ὀρθὸν θηρίον*, man alone is *erect*, while other creatures (*i.e.* quadrupeds) are bent earthward (cp. *Salust, Cat.* 1 *pecora quae natura pronas... finxit*). So, here, *λέχρια* means primarily 'awry':—*τὰ πράγματα οὐκ ὀρθῶς ἐχει*. Cp. *Shaksp. Rich. II.* 2. 4. 24 *And crossly to thy good all fortune goes*. But it is further tinged with the sense of 'prone,' applicable to the corpse. The Scholiast

here has usu. been understood as explaining *λέχρια* by *πλάγια καὶ πεπτωκότα*. But he meant only *πλάγια* to explain *λέχρια*, while *πεπτωκότα* referred to *πτόμος... εἰσέηλατο*: this is clear (I think) from his whole phrase, *πλάγια καὶ πεπτωκότα, τὰ μὲν ἐν χερσὶ, τὰ δὲ ἐπὶ τῇ κεφαλῇ*.

*τὰ δ' ἐπὶ κρατὶ μοι κ.τ.λ.*, while on the other hand: for the adverbial *τὰ δ'*, see *O. T.* 666 n. These words refer to the deaths of Eurydicē and Antigone, as *τὰ ἐν χεροῖν* referred to the death of Haemon. It is quite possible to read *τὰδ'*, as = 'thus'; but then *τὰ ἐν χεροῖν* would denote *all* his woes, and so we should lose the dramatic blending of a literal with a figurative sense.—*εἰσέηλατο*: cp. on 1271 f.

1347 ε. *εὐδαιμονίας πρῶτον*, the most important element in it. Cp. *Plat. Rep.* 389 D *σωφροσύνης δέ, ὡς πλήθει, οὐ τὰ τοιαῦτα μέγιστα, ἀρχόντων μὲν ὑπηκόους εἶναι, κ.τ.λ.*—*τὰ γ' εἰς θεοὺς*: cp. 389 n.: *O. T.* 706 (n.) *τὸ γ' εἰς ἐαυτὸν*. *Ph.* 1441 *εὐσεβεῖν τὰ πρὸς θεοὺς*.—For the sentiment, cp. 1050 f.

1349 ε. *μεγάλοι...λόγοι*: cp. 127 n.—For the position of *τὸν ὑπεράντων*, cp. 944 f. *Δανάας...δέμας*.—*πληγὰς...ἀποτέσαντες*, as the price: cp. Her. 2. 65 *ἀποτίνειν ζημίην* (a fine). So *ib.* 5. 56 *οὐδὲς ἀνθρώπων ἀδικῶν τιῶν οὐκ ἀποτίσσει*.

μεγάλας πληγὰς τῶν ὑπεραύχων—  
 ἀποτείσαντες  
 γήρα τὸ φρονεῖν ἐδίδαξαν.

**1851** Nauck would place μεγάλας πληγὰς after τῶν ὑπεραύχων. Semitelos thinks

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**1852** γήρα, without a prep.: so Eur. *Hec.* 203, etc.: but this is poetical, prose

of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise.

that the two latter words may have crept in from a gloss, 'ἀπὸ τῶν ὑπεραύχων,' on μεγάλοι λόγοι.

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preferring ἐν γήρᾳ, ἐν τῷ γήρᾳ, or ἐπὶ γήρῳ. — τὸ φρονεῖν, so soon after 1347: cp. on 76, 625 (ἐκ τῶς ἀταξίας), 956 (κερτομύχους). — ἐβόλῃ, gnomic aor. (709).





## APPENDIX.

Verses 2 f. ἄρ' οἶσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν  
ὁποῖον οὐχὶ νῶν ἔτι ζῶσαιν τελεῖ;

The view taken in the commentary—that ὃ τι is subject to *ἐστί* understood—seems to have been first proposed by W. Schneider, then by Neue; it was advocated by Bonitz (*Beiträge* II. 17); and it is now received by Bellermann. What is new in my note, so far as I know, is the attempt to show how associations of colloquial idiom may have helped to soften the apparent harshness, and, more especially, to excuse the hyperbaton of Ζεὺς. Here, at any rate, we approach the root of the difficulty which these verses present. The ultimate question is,—how much irregularity would the spoken language of the day have tolerated in such a sentence? We do not know: we can but study the evidence of contemporary analogies.

At one time I inclined to the only theory which dispenses with the assumption of irregularity. This consists in taking τελεῖ with both clauses: ἄρ' οἶσθ' ὃ τι Ζεὺς τῶν...κακῶν (τελεῖ), ὁποῖον οὐχὶ νῶν ἔτι ζῶσαιν τελεῖ; Then,—τελεῖ being, in this case, better regarded as *fut.*,—the sense would be, 'what will Zeus fulfil, which he will not fulfil *while we live*?'—that condition being emphasised by the form of the sentence. Grammatically, this is blameless. Cp. Plat. *Legg.* p. 710 D πάντα σχεδὸν ἀπεύργασται τῷ θεῷ, ἅπερ (sc. ἀπεργάζεται) ὅταν βουλευθῇ διαφερόντως εὖ πράξαι τινα πόλιν: where the relative clause, expressing the condition, ὅταν βουλευθῇ...πόλιν, is parallel with our gen. absol., νῶν ἔτι ζῶσαιν. If the τελεῖ after ζῶσαιν stood after κακῶν, the parallelism of form would be complete: except, indeed, that the Platonic sentence is a little bolder, since it is natural to supply ἀπεργάζεται (or ἀπεύργαστο) rather than ἀπεύργασται. Yet, admissible as this construction is, it is undoubtedly harsh. And that harshness—especially at the outset of the play—is a strong argument against it.

Two other interpretations have been suggested by those who take ὃ τι as a pronoun. (a) ὁποῖον is resumptive of ὃ τι. 'Knowest thou *what* evil,—*what sort of* evil,—he does not fulfil?'—an emphatic pleonasm. The Scholiast seems to have acquiesced in this:—εἴπεν δὲ διττῶς· πρῶτον μὲν ὃ τι, ἔπειτα δὲ ὁποῖον, ἀρκούντος θατέρου. But this

seems weak; and it is certainly jerky. Others modify this view by taking οὐχί with ὁποῖον only: 'Knowest thou what of the ills—nay, what *not*—is being fulfilled by Zeus,' etc. But, 'knowest thou *what* of the ills...' (ὅ τι *without* οὐχί) would have implied, not *less* than her meaning, but the *reverse* of it. (b) Two questions are combined in ὅ τι ὁποῖον (as in τίς πόθεν εἶ;):—'what, (*and*) of what kind?' This view, proposed by Zehlicke (Greifsw. 1826), has been rightly rejected by A. Boeckh (*Ueber die Ant.* p. 175).—Wecklein's comment is, 'ὅ τι ὁποῖον, *quid quale*, welches Leid, wie es immer heissen mag': *i.e.*, 'what woe,—of whatever sort it may be.' I do not see how the words could yield this sense.

If we read ὅ τι, the conjunction, then ὁποῖον is substituted for the direct ποῖον. 'Knowest thou that Zeus fulfils—what not?' In favour of this, we might, perhaps, suggest two points. (1) The double question, being somewhat awkward, may have made it easier to slide into the irregular relative construction with ὁποῖον. (2) The familiarity of the combination ὅδ' ὅ τι—strongly illustrated by its use as an adverbial parenthesis (275 n.)—may have made it easier to treat οἷσθ' ὅ τι, after some intervening words, as if ὅ τι did not exist. On the other hand, the harshness of the construction is aggravated by the shortness of the sentence. We cannot compare *O. T.* 1401, where the MSS. give ἀρά μιν μέμνησθ' ὅ τι | οἷ ἐργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν | ὅποι' ἐπρασσον αὐθις; For there—even if ὅ τι is kept—it is obviously impossible that μέμνησθ' ὅ τι οἷα δράσας, etc., should be a fusion of μέμνησθ' ὅ τι τοιαῦτα δράσας with μέμνησθ' οἷα δράσας: the alternative—to treat οἷα and ὁποῖα as exclamatory—though not (to my mind) tolerable, would be a less evil: but clearly ὅ τι should there be τι. It has been suggested, indeed, that ὁποῖον is not substituted for ποῖον, but is itself a direct interrogative. This has been supported by the analogy of ὁπότερος in direct question. *Plat. Lysis* 212 C ναί· ὁπότερος οὖν αὐτῶν ποτέρου φίλος ἐστίν; Heindorf there cites *Euthyd.* 271 A ὁπότερον καὶ ἐρωτᾷς, ὃ Κρίτων; *Rep.* 348 B ὁποτέρως οὖν σοι...ἀρέσκει; Let it be assumed that the readings are sound in those places. Still, there is at least no similar instance of ὁποῖος: nor is ὁποῖον here the *first word* of a direct question.

The proposed emendations are all unsatisfactory. They are of three classes.

(1) Those which alter v. 2, leaving v. 3 untouched.—Bothe: ἀρ' οἷσθά τι Ζεύς.—Meineke: ἀρ' οἷσθα δὴ Ζεύς.

(2) Those which alter v. 3, leaving v. 2 untouched.—Dindorf: ἐλλείπον for ὁποῖον.—Paley: οὐκ ἔσθ' ὁποῖον οὐχὶ νῶν ζώσαιν τελεί (*Journ. Phil.* x. p. 16). He thinks that ἔτι was a gloss (due to the frequency of its combination elsewhere with ζῆν), and that, when ἔτι had crept into the text, οὐκ ἔσθ' was erroneously omitted.—Blaydes: ἡ ποῖον, or τὸ λοιπόν, for ὁποῖον.

(3) Those which change, or transpose, words in both verses.—Heimsöeth (*Krit. Stud.* i. 211): ἀρ' οἷσθά ποῦ τι τῶν ἀπ' Οἰδίπου κακῶν | ὁποῖον οὐ Ζεὺς νῶν ἔτι ζώσαιν τελεί;—Nauck: ἀρ' οἷσθ' ὃ τι Ζεὺς

νῶν ἔτι ζώσαιν τελεί | ὅποιον οὐχὶ τῶν ἀπ' Οἰδίπου κακῶν; As Moriz Schmidt says, this would naturally mean, 'Knowest thou what Zeus fulfils for us, which does not belong to the woes from Oedipus?'—Moriz Schmidt (1880): ἀρ' ἔσθ' ὁ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν—ἔοικεν οὐχὶ νῶν ἔτι ζώσαιν τελείν; He prefers ἔσθ' to οἷσθ' on the ground that, after the latter, ὅτι would naturally be taken as the conjunction. (But cp. Plat. *Theaet.* 197 D κατασκευάζομεν οὐκ οἷδ' ὁ τι πλάσμα.) The origin of ὅποιον was, he supposes, a marginal gloss ὅποιονδῆποτε, referring to κακῶν.—Semitelos compresses the two vv. into one: ἀρ' οἷσθ' ὁ τι Ζεὺς οὐχὶ νῶν ζώσαιν τελεί;

4 οὐτ' ἄτης ἄτερ. It is difficult to avoid the conclusion that we have to choose between two views. One is that the words ἄτης ἄτερ are sound, but that there has been some confusion of negatives. I shall return presently to this theory, which has lately been gaining ground in Germany. The other view is that the words ἄτης ἄτερ conceal a corruption, but that the process which led to it can no longer be traced.

It must never be forgotten—it is indeed the capital condition of sound criticism here—that οὐτ' ἄτης ἄτερ was already the traditional reading in the time of Didymus, c. 30 B.C.<sup>1</sup> The practice of writing explanations, 'glosses,' in the margin of MSS. was common in the later age to which our MSS. belong; but we are not entitled to suppose that it existed in the earlier Alexandrian age, from which the MSS. of 30 B.C. had come down. Therefore we cannot assume, as Porson did, that ἄτερ arose from a marginal gloss ἄτηρ, i.e. ἄτηρόν, representing the *sense* of some other word or phrase which originally stood in the text. Again: it is possible that ἄτης ἄτερ arose from a dittographia, ἄτης ἄτης, and that the word which originally followed ἄτης bore no likeness to ἄτερ. But this also would be a bold assumption. And, apart from such hypotheses, we can only be guided by the letters of οὐτ' ἄτης ἄτερ. No reading can claim to be more than a guess, unless it is such that a mis-writing of it might have generated those words.

This distinction between the clue of sense and the clue of writing at once sets aside a large number of conjectures. Among the rest, which suits the letters, not one, I think, suits the context. If, then, the words οὐκ ἄτης ἄτερ are corrupt, they probably arose by some accident, or series of accidents, of another kind than mere mis-writing. And if this is so, we may chance, indeed, to hit the truth by a conjecture; but we can no longer prove it.

The attempts to explain οὐτ' ἄτης ἄτερ *without* supposing a confusion of negatives have only a historical interest, and can be briefly dismissed. (1) Triclinius suggested two versions, both of which make ἄτερ an adverb, = χωρίς. (a) 'There is nothing painful, there is no excepted form of ἄτη (lit., nothing of ἄτη, apart),...that I have not seen'; i.e., ἄτερ = ἄτερ ὄν. (b) 'Nothing painful, no sort of ἄτη, ἄτερ (ἔστι), is apart,' i.e.

<sup>1</sup> Schol. in L: Δίδυμος φησὶν ὅτι ἐν τούτοις τὸ ἄτης ἄτερ ἐναντίως συντέτακται τοῖς συμφραζομένοις· λέγει γὰρ οὕτως· οὐδὲν γὰρ ἔστιν οὔτε ἀλγευνόν, οὔτε ἀτηρόν, οὔτε αἰσχροὺς οὐκ ἔχομεν ἡμεῖς. ἄτης ἄτερ δέ ἐστι τὸ ἀγαθόν.

'is absent.'—(2) Seidler: 'There is nothing painful, there is no shame or dishonour (such as can come) *without guilt*' (ἄτης ἄτερ), i.e., 'no *unmerited* shame or dishonour.'—(3) Boeckh: 'There is nothing painful, nor—*leaving aside the curse upon our race* (ἄτης ἄτερ)—is there any shame or dishonour that I have not seen.' Thus the parenthesis, ἄτης ἄτερ, refers to the fatal deeds and woes of the Labdacidae, while αἰσχρὸν and ἄτιμον refer to the dishonouring of Polyneices by Creon.—(4) A modification of the last view would give the parenthesis a more general sense; 'nor—*leaving aside the ruin of our fortunes*—is there any disgrace or dishonour.'

The theory that the poet himself was betrayed into an error by the accumulation of negatives deserves to be very carefully weighed. As a general rule, mistakes of the kind which people easily make in hurried or involved speaking have a somewhat larger scope in the ancient classical texts than in days when a writer's proof-sheets are revised for press,—with close criticism in prospect. Yet modern literature is by no means free from them; and, in particular, the multiplication of negatives has always been apt to cause irregularities,—even in short sentences. Abbott (*Shaksp. Grammar* § 405) quotes Ascham's *Schoolmaster*, 37, 'No sonne, were he never so olde of yeares, might not marry': Shaks. *C. of E.* 4. 2. 7, 'First he denied you had in him no right'; etc. Bellermann brings two German instances (both from good writers, and in short sentences): Lessing's *Emilia Galotti* II. 6: 'Wie wild er schon war, als er nur hörte, dass der Prinz dich *nicht ohne Missfallen* gesehen!' And in a letter from Schiller to Goethe (Nov. 23, 1795): 'Da man sich *nie bedacht* hat, die Meinung über meine Fehler zu *unterdrücken*.' It is true that, in these examples, the irregularity consists in having a negative too much, while in Sophocles we should have to suppose a negative too little. Still, since two negatives precede the first οὐτ', the origin of the error would be similar<sup>1</sup>.

The simplest form of the confusion-theory is to suppose that Sophocles wrote οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ | οὐτ' αἰσχρὸν οὐτ' ἄτιμον ἐσθ', κ.τ.λ., meaning, 'there is nothing either painful or *not* without ἄτης,' etc.,—instead of οὐτ' οὐκ ἄτης ἄτερ. Another form of it is that advocated by Hermann Schütz (*Sophokleische Studien*, 1886), pp. 6 ff., who would point thus: οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ | οὐτ' αἰσχρὸν οὐτ' ἄτιμον ἐσθ', etc. He understands: 'Nothing is not-painful or free from ἄτης.' Setting out, like Hermann, from the fact that οὐδὲν οὐκ ἀλγεινὸν ἐστί means πάντα ἀλγεινά ἐστί, he supposes that the poet meant to say, οὐδὲν γὰρ οὐκ ἀλγεινὸν οὐδ' ἄτης ἄτερ ἐστί, but, wishing to co-ordinate the clauses, slid into the incorrect οὐτ' ... οὐτ'. That is, we have to suppose that οὐτ' ἀλγεινὸν = οὐτ' οὐκ ἀλγεινόν. But I much prefer the simpler view first stated, for these reasons. (a) It is much easier to suppose that the influence of a *preceding* οὐτε should

<sup>1</sup> In Thuc. 7. 75 § 4 οὐκ ἄνευ δόλγων (ἐπιθειασμῶν) used to be explained as a like error, for οὐκ ἄνευ οὐκ δόλγων. But this seems impossible. Nor can δόλγων be explained (with Classen) as 'in a faint voice.' Either ἄνευ or δόλγων (probably the latter) is corrupt.

have caused a *second* οὐτε to be used instead of οὐτ' οὐκ, than it is to suppose that the first οὐτε should have been so used. (b) It seems clear that the words from οὐδέν to ἄτιμόν ἐσθ' formed a single sentence. The sense is greatly weakened by having a point after ἄτερ. (c) In v. 5 we should then require οὐδ...οὐδ', unless we assumed a further inaccuracy in the use of οὐτ'...οὐτ'.

The negatives will supply a solution of a different kind if, instead of supposing they were originally confused, we suppose that the *second* οὐτε has been corrupted, from οὐκ or from οὐδ'. With οὐκ ἄτης ἄτερ the sense would be, 'Nothing either painful—not without ἄτη—or shameful,' etc. The ἄλγος, or mental anguish, was not unattended by ἄτη, external calamity. With οὐδ' ἄτης, the only difference would be that the clause would then be linked to ἀλγεινόν: 'Nothing either painful (and not harmless), or shameful,' etc. Cp. *O. T.* 1282 στεναγμός, ἄτη, θάνατος, αἰσχύνῃ, κακῶν | ὅς' ἐστὶ πάντων ὀνόματ', οὐδέν ἐστ' ἄπόν. The great attraction of this remedy is that it changes only one letter; the drawback is the somewhat forced sense.

We may now consider the conjectural emendations of ἄτης ἄτερ. Apart from the hypothesis of a marginal gloss or of a dittographia, the letters of ἄτης ἄτερ are our only safe guides. Mr E. Maunde Thompson has kindly given me the aid of his palaeographical learning and skill in an attempt to find some approximate limits for the corruption. We have to start from the fact that no variant seems to have been known in 30 B.C. About 230 B.C. Ptolemy Euergetes had acquired for Alexandria a standard text of the dramatists which had been written at Athens about 330 B.C.<sup>1</sup> If the words οὐκ ἄτης ἄτερ stood in the text of 330 B.C., inscriptions supply the only form of writing by which the possibilities of change can certainly be measured. But it is otherwise if the text of 330 B.C. had a different reading, and if οὐκ ἄτης ἄτερ arose after that text had been brought to Alexandria. The papyri of the Ptolemaic age give Greek writing of the 2nd century B.C. It is a beautiful linked handwriting, firm and yet easy,—quite unlike the formally carved letters on contemporary stone. Such a handwriting presupposes at least a century of development. We may therefore believe that the forms of letters in the papyri of 250 B.C. were essentially the same as in those of 150 B.C. Now, one trait of the Ptolemaic writing is the well-marked distinction between letters which rest on the line, and letters which go below it. Thus the tails of φ and ρ are long, so that there was small chance of any confusion between such letters and, for instance, θ and ο. Hence, if we suppose ἄτης ἄτερ to have been a Ptolemaic corruption from a Ptolemaic archetype, we must, at any rate, be reluctant to part with ρ: while, on the other, we must hesitate to introduce φ. The letter τ could have come from λ (written somewhat awry), or, more easily, from γ, or π. The form of the Ptolemaic σ was such that, if ἄτη had been written with a mere linking-stroke (—) after it, a careless scribe might have evolved ἄτης.

<sup>1</sup> See the Introduction to the Laurentian ms. of Sophocles, part II., pp. 13 f., where I have collected and examined the authorities.



- 23 ff. 23 Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκῃ  
 24 χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς  
 25 ἔκρυψε τοῖς ἐνερθεν ἔντιμον νεκροῖς.

The attempts to correct this passage have been of two classes: I. those which disturb the present number of verses: II. those which are confined to verbal emendation.

I. 1. Wunder, whom several editors have followed, rejected verse 24. Such a theory fails to explain the origin of that verse. And the result is intrinsically bad. The honours paid to Eteocles are then dismissed too curtly. It is indispensable to the coming contrast that they should be described with some emphasis.

2. The latter objection applies equally to compressions of vv. 23, 24 into a single verse. This verse has been variously shaped. A. Jacob proposed Ἐτεοκλέα μὲν σὺν δίκῃ κατὰ χθονός. Instead of σὺν δίκῃ, Kayser suggests ὡς νόμος, Dindorf ὡς λόγος, Schneidewin ἧ (or ῆ) δίκῃ, and Kolster (*Philol.* v. 223) ὡς νόμῳ. Pallis gives Ἐτεοκλέα μὲν σὺν δίκῃ τε καὶ νόμῳ.

3. F. Kern supposes the loss of one or more verses after v. 23. This, of course, opens indefinite possibilities as to the origin of *χρησθεὶς δικαίᾳ* in 24.

II. 1. Among the merely verbal emendations, the simplest are those which change only *χρησθεὶς*.—For this word, Moriz Seyffert proposed *χρηστός*.—F. W. Schmidt, *χρηστοῖς* [adopted by Bellermann, as meaning, ‘just, in the sight of the good’; and by Wecklein, as ‘meet for patriots’].—Nauck, *κρίσει*.

2. Changes of *χρησθεὶς δικαίᾳ*.—Wiesler proposed *χρηστός δίκαια*, with a comma after *δίκῃ*, so that *δίκαια* should be in appos. with the sentence.—Hermann Schütz (*Jahr. f. kl. Philol.*, 1876, p. 176) proposed *χρησθαι δικαίων*. In the note on 23 f. I suggest that this emendation would be improved by the further change of *καὶ νόμῳ* into *τῷ νόμῳ*. In his *Sophokleische Studien* (Gotha, 1886), p. 11, I find that Schütz himself now proposes this improvement. [Engelmann would read *νῦν* (for *σὺν*) *δίκῃ* | *χρησθαι δικαίων καὶ νόμῳ*.]—John W. Donaldson, in his ed. (1848), first conjectured *προσθεὶς δίκαια*, which he placed in the text. The same emendation was afterwards made by Jul. Held (*Observ.* p. 3, Schweidnitz, 1854).—Wecklein (*Ars Soph. em.* p. 107) proposes *μνησθεὶς δίκης δῆ* (or *δικαίων*).

3. A few emendations are of larger scope.—Moriz Schmidt:—Ἐτεοκλέα μὲν,—πιστός, ὡς λέγει, δίκης | κρίσει δικαίᾳ καὶ νόμῳ,—κατὰ χθονὸς | ἔκρυψε etc.—Semitelos: Ἐτεοκλέα μὲν, ὡς λέγουσιν, ἐνδικον | κρίνας, δικαίᾳ καὶ νόμῳ κατὰ χθονὸς | ἔκρυψε.

After my commentary on vv. 23 f. had been printed, I discovered that the conjecture *σὺν δίκῃ* | *χρήσει* had been made before,—viz., by Gerh. Heinrich Müller, in his *Emendationes et interpretationes Sophocleae* (Berlin, 1878), p. 51; and that Madvig had thought of *σὺν*



τύχης (for δίκης) χρήσει. In one respect, however, I have not been anticipated,—viz., in the statement of the considerations by which the emendation was suggested to me, and by which it may be defended. Even if it should find little acceptance, still many students will probably feel that this is a case where we have to choose between gentle remedies,—among which σὺν δίκης χρήσει may ask a hearing,—and violent remedies which part company with the tradition. It may well be, of course, that the fault really lies deeper—and beyond discovery now.

110 ff. Some edd. change γᾶ (110), γᾶν, ὑπερέπτα (113) to the forms in η, because no other Doric forms occur in these anapaests. Anapaests held an intermediate place between dialogue and lyrics proper. According to the context in which they occur, they are sometimes more nearly akin to the former, and sometimes to the latter. Now, in the lyrics of Attic Tragedy the Doric α was a conventional mark of lyric style. The question of retaining it in any given set of anapaests must therefore be governed by the consideration just stated, and cannot be settled by an inflexible rule. In this passage the anapaests are essentially part of the choral song; and the Doric forms γᾶ, γᾶν, ὑπερέπτα, are therefore appropriate. They serve to maintain the continuity of lyric character. It is otherwise with the anapaests spoken by the Chorus just after the third stasimon (801—805), and in the following kommos (815—822). There, it is evident that the anapaests have the tone of dialogue rather than of lyrics; they are intended to afford a relief, or a contrast, to the lyrics before and after them. (Cp. n. on 804 f.) In them, accordingly, it seems clearly best to write παγκοίτην (804), and θνητῶν Ἀΐδην (822). Some cases occur elsewhere which are on the border-line; but, as a general rule, it is not difficult to decide. The mss. almost invariably give the Doric forms in anapaests, which the transcribers regarded as following ordinary lyric usage.

138 ff.

εἶχε δ' ἄλλα τὰ μέν, |  
ἄλλα δ' ἐπ' ἄλλοις, κ.τ.λ.

This, Erfurdt's reading, is a very gentle correction of L's εἶχε δ' ἄλλα τὰ μέν ἄλλα τὰ δ' ἐπ' ἄλλοις, and has the peculiar merit of suggesting how the vulgate arose,—viz., by a confusion between ἄλλα, ἄλλα on the one hand, and between τὰ μέν, τὰ δέ on the other. Dindorf's objection to the short μέν at the end of the verse is obviated by the pause (cp. on 1276). And, since the immediately preceding words, βακχεύων κ.τ.λ., have indicated the threats of Capaneus, the reference in τὰ μέν is perfectly clear. The irony of εἶχε δ' ἄλλα is also tragic. It is surprising, then, that Erfurdt's correction has not found more general acceptance.

The other emendations fall under three heads. (1) Those which keep at least one ἄλλα.—Hermann: εἶχε δ' ἄλλα μέν ἄλλ' αἶψα τὰ δ' ἐπ' ἄλλοις.—Emperius: εἶχε δ' ἄλλα μέν ἄλλ', | ἄλλα δ' ἐπ' ἄλλοις.—

Wecklein: εἶχε δ' ἄλλα τὰ τοῦδ', | ἄλλα δ' ἐκ' ἄλλοις. [So in ed. 1874: formerly εἶχε δ' ἄλλα τὰδ' ἄρ', *Ars Soph. em.* p. 12.]—Hense: εἶχε δ' ἄλλα τάλαντ'. | ἄλλα δ' ἐπ' ἄλλοις.—Musgrave: εἶχε δ' ἄλλα τὰ δειν'. | ἄθλα δ' ἐπ' ἄθλοισι.—G. Wolff: εἶχε δ' ἄλλα τὰ Διός. | ἄλλα δ' ἐπ' ἄλλοις. (2) Those which change ἄλλα into another part of ἄλλοις.—Seyffert: εἶχε δ' ἄλλος τὰ μέν. | ἄλλα δ' etc.—Semitelos: εἶχε δ' ἄλλους δέος. | ἄλλα δ' ἐπ' ἄλλοις. (3) Those which change ἄλλα into some other word or words.—Blaydes: εἶχε ταῦτα τὰ μέν, | ἄλλα δ' ἐπ' ἄλλοις.—Gleditsch: εἶλε τόνδ' ἄδε μοῖρ'. | ἄλλα δ' etc.—Kayser: ἔσχε δ' Ἄϊδα λαχάν. | ἄλλα δ' etc. [Nearer to the letters than either of these would be εἶχε δ' αἰσά νιν,—the pause excusing the short νιν, as it excuses μέν.]

155 ff. The traditional text has:

155 ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας  
156 Κρέων ὁ Μεναικῆος νεοχμὸς  
157 νεαραῖσι θεῶν ἐπὶ συντυχίαις  
158 χωρεῖ· τίνα δὴ μῆτιν ἐρέσσω  
159 ὅτι σύγκλητον τήνδε γερόντων  
160 προῦθετο λίσχην  
161 κοινῷ κηρύγματι πέμψας;

Verse 156, now a tripod, must be either shortened to a monometer, or lengthened to a dimeter. Taking the first alternative, Dindorf omits νεοχμὸς, while Hartung omits Μεναικῆος, reading Κρέων ὁ νεοχμὸς νεαραῖσι θεῶν. Bergk would omit Κρέων ὁ Μεναικῆος and also θεῶν, reading (with νεοχμοῖς for νεαραῖσι) νεοχμὸς νεοχμοῖς ἐπὶ συντυχίαις. But it seems far more probable that the verse should be lengthened to a dimeter, by supplying one anapaest or its equivalent (see comment. on 155 ff.).

When this has been done, one difference still remains between this system of anapaests and that in vv. 141—147; viz., that the monometer, v. 160, answers to a dimeter, v. 146. Such a discrepancy seems to have been permissible. There is no ground for thinking that the correspondence between anapaestic systems was necessarily of the same precision as that between lyric strophes, while there is some evidence the other way. Thus the anapaestic system in 110—116 is, according to the most probable text, shorter by a monometer than that in 127—133. This small difference of detail was quite compatible with a general regularity of effect in such systems (cp. note on vv. 100—161, p. 27).

Many critics, however, have required a rigidly complete correspondence with 141—147. They have therefore supplied the metrical equivalent of three anapaests. The supplements are shown by brackets. (1) Erfurdt: [τῆσδ' ἄρτι] Κρέων ὁ Μεναικῆος [παῖς | φανθείς] νεοχμὸς νεαραῖσι θεῶν.—(2) Hermann: [ὅς τῆσδε] Κρέων [παῖς] ὁ Μεναικῆος [νεοχμὸς νεαραῖσι θεῶν.—(3) Boeckh: Κρέων ὁ Μεναικῆος, [νέον εἰληχῶς | ἀρχήν,] νεοχμὸς νεαραῖσι θεῶν.—(4) Wolff: Κρέων ὁ Μεναικῆος, νεοχμὸς [νεοχμὸς | ταγὸς ταχθείς,] νεαραῖσι θεῶν.—(5) Wecklein: Κρέων ὁ Μεναικῆος [οἴκων ἔξω | ταγὸς] νεοχμὸς νεαραῖσι θεῶν.—Moriz Schmidt and Herm. Schütz take a like view, but leave a lacuna.

292 *λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.* The following are the passages in which Eustathius refers to this verse. On *Il.* 10. 573: *παρὰ Σοφοκλεῖ τὸ ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν.* On *Od.* 5. 285: *τῷ Σοφοκλεῖ ἐν τῷ κάρα σείοντες οὐδ' ὑπὸ ζυγῷ νῶτον εὐλόφως εἶχον.* Cp. also on *Od.* 10. 169 ὁ τραγικὸς Οἰδίπους (an oversight for Κρέων) *φησὶ τῶν τινὰς πολιτῶν μὴ ἐθέλειν ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν.* On *Il.* 23. 508 *νῶτος εὐλοφος παρὰ Σοφοκλεῖ.* The very way in which these references are made suffices to show how preposterous it is to re-write the verse in accordance with them. G. Wolff has brought together a number of instances in which Eustathius has made similar slips. For example:—(1) *El.* 66 *δεδορκότ' ἐχθροῖς ἄστρον ὥς λάμψειν ἔτι,* cited on *Il.* 2. 135 *δεδορκῶς ἄστρον ὥς λάμψειν*: (2) *O. T.* 161 *κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα,* cited on *Il.* 24. 1 *Σοφοκλῆς που κυκλόεντα θῶκον ἀγορᾶς εὐκλεῆ*: (3) *ib.* 1035 *δαινόν γ' ὄνειδος,* cited on *Il.* 17. 105 *καλόν γ' ὄνειδος*: (4) *Al.* 445 *φωτί,* cited on *Il.* 6. 367 *ἀνδρί*: (5) *ib.* 1219 *ἄκραν,* cited on *Il.* 6. 397 *ἱερήν.* Such instances, which could easily be multiplied, detract nothing from the merit of Eustathius in his proper field; they merely show that his incidental literary references were usually made from memory, and that his memory was not infallible. We cannot treat his quotations as if they possessed a critical value for the texts of authors to whom he casually alludes. So much is equally true of Aristotle.

318 L here has *τί δαί ῥυθμίζεις.* *δαί*, a colloquial form of *δή*, is not read in any other passage of Soph., but is supported by L in Aesch. *P. V.* 933 (where *τί δ' ἄν* should be read), and *Cho.* 900 (where Porson rightly gave *ποῦ δή*). As Ar. and Plato show, *δαί* was commonly used in short phrases expressing surprise, like *τί δαί*; *πῶς δαί*; *τί δαί λέγεις*; etc. In this verse *δαί* is clearly unsuitable, while on the other hand *ἔ* constantly follows *τί* in such questions. The Triclinian gloss, *διὰ τὸ μέτρον*, suggests that *δέ* was changed to *δαί* by a corrector who did not know that *δέ* could be long before *ῥ*. In Plat. *Gorg.* 474 c where *τί δὲ δὴ αἷσχιον* is right, some mss. have *τί δαί δὴ*: and in many other places *δαί* seems to have supplanted *δέ* or *δή*. (In Ar. *Ach.* 912, however, the metre permits *δαί*, which some edd. have changed to *δέ*.) Porson on Eur. *Med.* 1008 says, 'assentior Brunckio *δαί* e tragicis eximent'; but the case of Eur. is different from that of Aesch. or of Soph. Thus in *Ion* 275 (*τί δαί τόδ'*;) it is quite possible that the colloquial style of the passage should have led Euripides to prefer *δαί*. Each passage in which the mss. ascribe *δαί* to him should be tested by our sense of the degree in which, there, he meant to reproduce the language of every-day life.

340 Here, as in 509, I have preferred the spelling *ἄλλω* to *ἐλλω*, though without regarding it as certain. Cobet (*Var. Lect.* 361) pronounces confidently for *ἄλλω*, though without convincing reasons. The fact is that the ms. evidence is small in amount and doubtful in quality; and there is no epigraphic evidence. In Eur. fr. 544, *οὐρὰν δ' ὑπὸ λασ'*, the mss. of Athen. 701 B give *ὑπὸ λασ'* or *ὑπὸ λας*: those of Aelian *De Nat. An.* 12. 7 give *ὑπὸ λλασ'* or *ὑπὸ λλασ'*. Erotianus (gloss. Hippocr.

p. 378) gives *ὑπείλλει*. See Nauck, *Fragm. Trag.* p. 420; and cp. Schweighäuser on Athen. *l. c.* (vol. 8, p. 366). In Plat. *Tim.* 40 B *εἰλλομένην* and *ἰλλομένην* are among the various readings of the mss. (others being these same forms aspirated, and *εἰλομένην*, *εἰλουμένην*, *εἰλουμένην*): so, again, *ib.* 76 B, 86 E. In Arist. *De Cael.* 2. 13 the Berlin editors (p. 293 b 31) give *ἰλλεσθαι*, as also *ib.* 14 (p. 296 b 26), noting *εἰλεῖσθαι* as a *v. l.* in the first passage, and *εἰλεῖσθαι* in the second. Here, the corruption in L, *ἀποτρύετ' ἀπλομένων*, arose from *ΑΠΟΤΡΥΕΤΑΙΛΟΜΕΝΟΝ* (*ἀποτρύεται ἰλομένων*), Π having been substituted for the doubled iota, ΙΙ. This passage, then, must be added to the testimony for *ἰλλω* versus *εἰλλω*. So, too, must *ἰπύλλουσιν* (L) and *ὑπύλλουσι* (A, with other mss.), in 509. In Ar. *Nub.* 762, where most mss. have *εἰλλε*, the Ravenna has *ἰλλε*. This last seems the most significant of all the facts which can be gathered from the mss. That is, there is no testimony for *εἰλλε* which can fairly be set against this. There is no instance in which *εἰλλε* is supported by a manuscript excelling the other mss. of the same author as much as the Ravenna excels the other mss. of Aristophanes. I cannot, therefore, concur with Dr Rutherford (who does not notice *Ant.* 340 and 509, or Arist. *De Caelo* 2. 13) in thinking that 'the evidence for the spelling *εἰλλω* is...much greater than that for *ἰλλω*' (*New Phryn.*, p. 90). I should rather have thought that the ms. evidence, so far as it goes, is slightly in favour of *ἰλλω*. It is true that our mss. sometimes wrongly changed *εἰ* to *ι*, as in *ἔτιωσα* for *ἔτειωσα*: but, in regard to *ἰλλω*, we have to consider whether the doubling of *λ* might not have induced a weakening of the initial diphthong into *ι*.

350 f. *λασιαύχενά θ' ἵππον ἔξεται ἀμφίλοφον ζυγόν* L.—The emendations may be divided into two classes.

I. The following retain *ἀμφίλοφον ζυγόν*, either as acc. or nom.

(i) Brunck: *ὑπάξεται* for *ἔξεται*. This would be the simplest remedy. But the future tense is impossible. In this context, nothing but a present tense would be endurable. The gnomic aor. *ὑπήγαγεν* (Blaydes) must also, therefore, be rejected. It is, indeed, too far from the letters to be probable. (ii) Gustav Jacob: *ὀπλίζεται* ('Man fits the horse with a yoke'). This is now received by Bellermand, who formerly proposed *ἐθίζεται* (also with double acc.). He compares *ἀμφιέννυμί τινά τι*, etc. (iii) Dindorf: *ἀέξεται*, 'ut iugum equos ἀέξεσθαι dicatur, qui iugo adhibito dociliores et sollertiores redduntur' (*i.e.*, the yoke 'improves' the horse!)—(iv) G. Wolff: *ἔσας ἄγει* ('having put the yoke on the horse, he leads him').—(v) Campbell: *ὑφέλκεται*.—(vi) Blaydes, in his text, *ὀχμάζει ὑπ'*.

II. In the following, *ἀμφίλοφον ζυγόν* is modified.—(i) Schöne and Franz, *ὀχμάζεται ἀμφὶ λόφον ζυγῶ* (so Wecklein), or *ζυγῶν* (so Donaldson). Receiving *ὀχμάζεται*, (ii) Schneidewin, *ἀμφιλοφῶν ζυγόν*, (iii) Kayser, *ἀμφιλόφω ζυγῶ*, (iv) Blaydes, *inter alia*, *ἀμφιβαλὼν ζυγόν*.—(v) Schütz, *ἐφέξεται ἀμφὶ λόφον ζυγῶν*.—(vi) Seyffert, *ἀνάσσεται ἀμφιλόφω*

ζυγῷ.—(vii) Semitelos, κρατεῖ δὲ μηχαναῖς ἀγραύλους | θήρας δρεσιβάτας, λασιαύχενά θ' | ἵππον, ὃν ἐξετέ' ἀμφὶ λόφον ζυγοῖ.—(viii) Pallis, λασι-  
αυχενόν θ' | ἵππον ζεύξατ' ἐν ἀμφιλόφῳ ζυγῷ.

466 f. L gives εἰ τὸν ἐξ ἐμῆς | μητρὸς θανόντ' ἄθραπτον ἡσχόμην νέκυν.  
The later mss. have ἡσχόμην (ῆσχόμην), ἡνσχόμην, ῆσχόμην, ἰσχόμην, ἡνεσχόμην, or ἡνειχόμην. Leaving aside the mere corruptions, ἡσχόμην and ῆσχόμην, we see that the other ms. readings represent two different kinds of endeavour to amend the passage. One was ἰσχόμην: along with which we might have expected to find ἔσχόμην: and, in fact, ἔσχόμην and ῆσχόμην were the readings known to Eustathius (p. 529. 20, on *Il.* 5. 120). The other assumed the aor. or imperf., of ἀνέχομαι, contracted or uncontracted.

Hermann, who thought ἰσχόμην defensible ('non spernendum'), adopted ἔσχόμην. He took it, seemingly, in the sense of ἡνεσχόμην. This, as all would now admit, is impossible. Brunck adopted the portentous ἡνεχόμην from Pierson. Dindorf defends ἡνσχόμην as = ἡνεσχόμην: but see comment. Most of the other emendations assume either (1) ἡνεσχόμην, or (2) ἀνεσχόμην.

(1) Blaydes: μητρὸς θανόντ' ἄθραπτον ὄντ' ἡνεσχόμην.—Nauck: παρ' οὐδέν· ἀλλ' ἄθραπτον εἰ τὸν ἐξ ἐμῆς | μητρὸς πατρός τε τὸν θανόντ' ἡνεσχόμην.—Tournier: παρ' οὐδέν· ἄλγος δ' ἦν ἂν, εἰ τὸν ἐξ ἐμῆς | μητρὸς πατρός τε μὴ ταφέντ' ἡνεσχόμην.—Pallis, assumes boldly still, assumes the double compound: εἰ τὸν ἐξ ἐμῆς | μητρὸς φανέντ' (or τραφέντ') ἄθραπτον ἐξηνεσχόμην.

(2) G. Wolff: εἰ τὸν ἐξ ἐμῆς | μητρός θ' ἐνός τ' ἄταφον ἀνεσχόμην νέκυν.—Seyffert: εἰ τὸν ἐξ ἐμῆς | μητρὸς θανόντ' ἄταφον ἀνεσχόμην νέκυν.—Moriz Schmidt: παρ' οὐδέν· ἀλλ' ἄλγιστ' ἂν, εἰ τὸν ἐξ ἐμῆς | ταφέντ' ἄθραπτον ὧδ' ἀνεσχόμην νέκυν (understanding χειρός with ἐμῆς).

Any reader who will consider these conjectures will find, I think, that they justify the remarks made in my note on this passage.

578 f. ἐκ δὲ τοῦδε χρῆ | γυναικας εἶναι τάσδε.—The following emendations have been proposed. (1) Dindorf: εὖ δὲ τάσδε χρῆ | γυναικας ἴλαι μὴδ' ἀνειμένας ἔαν. So Meineke, but with εἰρξαι instead of ἴλαι. Herwerden (*Obs. cr. in fragm. Com.* p. 134) improves this to εἰρξαι. And Nauck accordingly gives εὖ δὲ τάσδε χρῆ | γυναικας εἰρξαι μὴδ' ἀνειμένας ἔαν. He would prefer, however, to place ἔαν before ἀνειμ., with Madvig (*Adv.* i. 216). (2) Bergk adopts the insertion of ἔαν and the omission of τάσδε in 579, but would refrain from further change: ἐκ δὲ τοῦδε χρῆ | γυναικας εἶναι μὴδ' ἔαν ἀνειμένας. The change of subject for the infinitives would, however, be very harsh. (3) Seyffert: εὖ δετὰς δὲ χρῆ | γυναικας εἶναι τάσδε μὴδ' ἀνειμένας. Engelmann substituted ἐκδετὰς for εὖ δετὰς. This is one of those conjectures which are taking at first sight, but which reflection condemns. δετὸς occurs only in the subst. δετή, a faggot. Nor were the royal maidens to be put in bonds; they were merely to be detained in the house.

601 f. κατ' αὐτὸν...ἀμᾶ κόνις. The primary sense of ἀμᾶν was probably 'gather': the special sense 'cut,' 'mow,' was derived from the gathering of crops. The passages in which the verb occurs are of three classes. (1) Those which refer to reaping or mowing, and which therefore throw no light on the question whether 'gather' or 'cut' was the original notion. (2) Those which require the sense 'gather': as *Il.* 24. 165 (κόπρον) καταμήσατο χερσὶν ἑῷ, 'heaped it up' on himself: imitated by Josephus, *Bell. Iud.* 2. 21. 3 καταμώμενοι τῆς κεφαλῆς κόνιν. *Od.* 5. 482 εὐνὴν ἐπαμήσατο, 'heaped up a couch': *ib.* 9. 247 (γάλα) ἐν τάλάρουσιν ἀμῆσάμενος, 'having collected.' (3) Those which require the sense, 'cut': as *Il.* 3. 359 (and 7. 253) διάμῃσε χιτῶνα. *Od.* 21. 300 ἀπ' οὐατα... | ῥινὰς τ' ἀμήσαντες.

If, however, the MS. κόνις is retained in v. 602, the fact that καταμᾶ originally meant 'gathers in,' and only secondarily 'cuts down,' will not help to obviate the confusion of metaphor; for the metaphor is still borrowed from the gathering of the harvest.

Some critics have proposed to translate καταμᾶ 'covers.' Now, the version 'covers' would be suitable only if the φοινῖα θεῶν τῶν νερέρων κόνις were the dust of the grave which is to hide Antigone: whereas it surely means the dust, due to the νέρτεροι, which she sprinkled on her brother's gory corpse. But how could καταμᾶ mean 'covers'? Prof. Lewis Campbell says:—'As καταμᾶσθαι κόνιν is 'To cover oneself with dust,' so, by a poetical inversion, the dust may be said καταμᾶν, 'To cover,' or 'Sweep out of sight.' But καταμᾶσθαι κόνιν derives the sense, 'to cover oneself with dust,' only through its literal sense of 'heaping up dust for (or on) oneself.' Does, then, 'poetical inversion' allow us to say, κόνις καταμᾶ με, when we mean, καταμῶμαι κόνιν? On this point I can only repeat what I said in my first edition (commentary on vv. 601 f.);—'Poetical inversion' has its limits. 'He pulls down a pail of water upon himself.' This operation would not be correctly described by saying, 'the pail of water pulls him down.''

In the *Journal of Education* (May 1, 1888) Prof. Campbell suggests, however, another explanation, different from the 'poetical inversion'; viz., that ἀμᾶω may be 'a homonym with more than one meaning.' That is, besides the rt. ἀμα, 'gather,' there may have been another ἀμα, meaning 'cover.' To this we can only reply that the sense 'gather' (with its derivative 'cut,' 'mow') suffices everywhere else, and that this one passage seems inadequate ground for assuming another root with a different sense. As to the Homeric ā in the act. ἀμᾶω, Dr Leaf (on *Il.* 18. 34) has pointed out that it occurs only under ictus, and therefore lends no support to the hypothesis of two distinct verbs.

With regard to the usage of the word κοπίς, a few words may be added in supplement to the commentary. (1) Ar. fr. 184, κοπίδι τῶν μαγειρικῶν, is enough to indicate that, if the kitchen use of the implement was the most familiar to Athenians, other kinds of κοπίς were also known to them. (2) The military κοπίς, as used by some orientals, occurs in Xen. *Cyr.* 2. 1. 9, where Cyrus describes the ordinary equipment of the Persian nobles called δμῳτοί as θώραξ...γέρρον...

κοπίς δὲ ἢ σάγαρις εἰς τὴν δεξιάν. Again, in *Cyr.* 6. 2. 10, the Asiatic troops of Cyrus are armed with ἀσπίς, δόρυ, and κοπίς. That the blade of the κοπίς was of a curved form is shown by its being distinguished from the Dorian σφαγίς, of which the blade was straight: cp. *Eur. El.* 811, 837. It is unknown whether the military κοπίς was a small curved sword, like a scimitar, or a curved blade on a long handle, like a 'bill.' At any rate the fact that it was current in Attic prose as the name of a warlike weapon tends to show that, for Attic ears, it cannot have been a word of such homely sound as 'chopper'; and Euripides, at least, did not think it out of keeping with the tone of a tragic ῥῆσις. (3) The image of Death thus armed might be illustrated by *Eur. Or.* 1398 ὅταν αἷμα χυθῇ κατὰ γῶν ξίφεσιν | σιδαρείουσιν Ἄϊδα. *Eur. fr.* 757 βίον θερίζειν ὥστε κάρπιμον στάχυν. *Apoll. Rh.* 3. 1186 Ἄρεος ἀμώοντος. *Hor. Ep.* 2. 2. 178 *metit Orcus | grandia cum parvis.*

606 f. L has ὁ παντογῆρως | οὐτ' ἀκάματοι θεῶν. These words answer metrically to 617 f. -νόων ἐρώτων | εἰδοῖσι δ' οὐδὲν ἔρπει. The conjectures have followed one of two courses, according as παντογῆρως is (1) retained, or replaced by a metrical equivalent: (2) replaced by — — —, while οὐτ' is brought back from v. 607.

(1) Hermann: ὁ παντογῆρως | οὐτε θεῶν ἄκμητοι. [He afterwards preferred, ἀκάματοι θεῶν οὐ.] The Doric ἄκματοι should, however, be written. Schneidewin conjectured οὐτ' ἐτέων ἄκματοι.—Heath and Brunck had proposed a simple transposition (with οὐδέ), οὐδέ θεῶν ἀκάματοι. But ἄκματοι is metrically better, and would most easily have arisen from ἀκάματοι. For the form, cp. *Hom. hymn. Ap.* 520, ἄκμητοι δὲ λόφον προσέβαν ποσίν. It is unnecessary, then, to write οὐτε θεῶν ἀκμητες, with Blaydes.—Dindorf: ὁ παντογῆρως | οὐτ' ἄκοποι θεῶν νιν.—Neue, whom Hartung follows: ὁ παντογῆρως | ἀκάματοί τε θεῶν οὐ.—Nauck (omitting θεῶν): ὁ παντογῆρως | οὐτ' ἀκάμαντες.

(2) Donaldson: ὁ παγκρατῆς οὐτ' | ἀκάματοι θέοντες. So Wolff, but with ὁ πανταγρεύς.—Wecklein desires a verb in the place of θεῶν: as ὁ πάντ' ἀγρών, οὐτ' | ἀκάματοι φθίνουσιν. He also thought of φθεροῦσιν. Mekler prefers σκεδῶσιν.

613 f. The mss. give οὐδὲν ἔρπει | θνατῶν βίῳτῳ πάμπολις ἐκτὸς ἄτας. On πάμπολις the Schol. has, ὁ κατὰ πᾶσαν πόλιν ἔρπων νόμος, ὁ ἐστὶ πάντες ἀνθρώποι. Triclinius took the sense to be: 'the law never (οὐδὲν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without ἄτη': i.e., when any mortal thinks to rival the sovereignty of Zeus, he incurs ἄτη. This interpretation, which tortures the language without fitting the context, requires no refutation. Boeckh reads ἔρπων. Receiving this, Prof. Campbell explains:—'This principle (the sovereignty of Zeus) will last the coming time, and the time to come, as well as the time past, never swerving, as it moves onward, from calamity to the life of mortals in all their cities.' Are we, then, to understand that the attitude of mortals towards the sovereignty of Zeus has been, and

will be, *everywhere and always*, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath's *πάμπολύ γ'* in his text, conjectures *πλημμελής* (*Ars Soph. em.* p. 47), which D'Ooge receives. It means 'nothing wrong,' *i.e.*, nothing out of harmony with the sovereignty of Zeus. But *πάμπολύ γ'* is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange's *παντελής*, reads *οὐδέν' ἔρπειν* | *θνατῶν βίοντον παντελής ἐκτὸς ἄτας*, 'that no mortal life performs its course to the end (*παντελής* adv.) without *ἄτη*.'—Schneidewin sought a similar sense by reading *οὐδέν ἔρπει* | *θνατῶν βίοντον τὸν πολλὸν ἐκτὸς ἄτας*, *i.e.*, 'no mortal (*οὐδέν = οὐδεὶς*) goes through the greater part of life without *ἄτη*.' Pallis: *οὐδέν' ἔρπειν* | *θνατῶν βιότου πρὸς τέλος ἐκτὸς ἄτας*.—Bergk invented a form *παμπᾶδης* as = *παμπήδην* ('altogether').

619 *προσαύση*. The following are the principal pieces of evidence for an *αὔω = αἶρω*. (1) Alcman fr. 94 τὰν Μῶσαν κατὰύσεις. Eustathius explains this by *ἀφανίσεις*: cp. Ar. *Nub.* 972 τὰς Μούσας ἀφανίζων. (2) Hesychius: *καταῦσαι· καταλῆσαι* [*κατατλήσαι* Lobeck], *καταδύσαι*. (3) Pollux 6. 88 *ἐξαῦσαι τὸ ἐξελεῖν*. (4) *Etym. M.* p. 346. 58 gives *ἐξαστήρ* as 'a flesh-hook,' for taking meat out of the pot (= *κρέαγρα*). Lobeck (on *Ai.* 805, p. 296 f., 3rd ed.) would add the *v. l.* *προσάρη* [and *προσαίρη*] here, regarding them as glosses on the true sense of *προσαύση*. But it is surely far more probable that *προσάρη* and *προσαίρη* were merely conjectures, (generated, probably, by a corruption,) which sought to give a clear and simple word, suited to the context. And, on the other hand, two things are certain,—viz., that *προσαύω* could mean to 'burn against,' and that such a sense is specially fitting here. It may be granted that there was an *αὔω = αἶρω*, but there is no proof that an Attic writer would have used *αὔω*, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes *ἐξαῦσαι* as = 'to take out,' from *αὔω = αἶρω*: yet it is known that an Attic writer used *ἐξαῦσαι* as = 'to roast,' from *αὔω* 'to kindle': Plat. com. *Ἑορταί* fr. 9 τὸ δὲ ὀπτῆσαι ἐξαῦσαι (*αἶρ.* Eustath. p. 1547. 48, on *Od.* 5. 490, *αὔοι*).

622 The Greek verses given in the note, *ὅταν δ' ὁ δαίμων, κ.τ.λ.*, were probably the original of 'Quem Iuppiter vult perdere, dementat prius.' They are cited, with this Latin verse added in brackets, by James Duport (Regius Professor of Greek at Cambridge, 1639—1654) in his *Gnomologia Homerica* (Cambridge, 1660), p. 282. He is illustrating *Od.* 23. 11, *μάργην σε θεοὶ θέσαν*. Joshua Barnes, in the 'Index prior' to his *Euripides* (Camb., 1694), has, 'Deus quos vult perdere, dementat prius, incerta v. 436.' On that verse itself, p. 515, another version is given, viz., 'At quando numen miseris paret viro, Mens laesa primum.' And in the margin he cites 'Franciados nostrae' v. 3, 'certe ille deorum | Arbiter ulticem cum vult extendere dextram | Dementat prius.' It was suggested to me that the line 'Quem Iuppiter' etc. had first appeared in Canter's *Euripides*. I have looked through both



the editions, but without finding it. His duodecimo ed. (Antwerp, 1571) has an appendix of 16 pages, 'Euripidis sententiae aliquot insigniores breviter collectae et Latinis versibus redditae': but 'Quem Iuppiter' is not among them. His folio ed. (of 1614) does not seem to contain it either. Publilius Syrus 610 has 'stultum facit fortuna quem volt perdere.' This shows that part of the line, at least, was familiar *circa* 50 B.C. The use of *dementat* as = *dementem facit* proves, of course, a post-classical origin.

648 The older mss. have τὰς φρένας ὑφ' ἡδονῆς. Triclinius wrote φρένας γ'—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to ὑφ'. Hermann, πρὸς ἡδονῆς: Blaydes, δι' ἡδονῆν: Hertel, σύ γ' ἡδονῆς (Meineke, σύ γ' ἡδονῇ): Seyffert, χυθ' ἡδονῆς (*i.e.* χυτά, adv., as = 'at random,' *temere*). (2) Larger changes.—Kayser, φιληδία for ὑφ' ἡδονῆς.—Stürenburg, κακόφρονος (*do.*).—Wecklein, τῶν φρενῶν ὑφ' ἡδονῆς [...ἐκπέσης.—Semitelos, μὴ νυν ποτῶ [*ποτάομαι*—'be fluttered'], παῖ, τὰς φρένας, μήθ' [*ἴμο* μῆδ'] ἡδονάς, | κ.τ.λ.—Papageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | ὑφ' ἡδονῆς· μὴ νυν ποτ', ὦ παῖ, τὰς φρένας, against metre.

718 L gives ἀλλ' εἵκε θυμῷ καὶ μετὰστασιν δίδου. For θυμῷ, several of the later mss. have θυμοῦ. Porson was content to propose ἀλλ' εἵκε θυμόν, comparing *O. C.* 1178 τὰδ' εἰκαθεῖν, etc. Hermann conjectured, ἀλλ' εἵκε, θυμῷ καὶ μετὰστασιν διδοῖς, 'sed cede, irae etiam intermissionem faciens.' (He does not say how he understood καί, which he renders by the equally ambiguous *etiam*.) Afterwards, while adhering to this text and punctuation, he preferred to retain δίδου with Gaisford; 'quae est per asyndeton instantius precantis oratio.'—Dindorf: ἀλλ' εἵκε, καὶ θυμῷ μετὰστασιν δίδου. (So Pallis, but with θυμοῦ.)

The bolder treatments of the verse have usually been directed against θυμῷ or θυμοῦ. Schneidewin: ἀλλ' εἵκε δὴ μοι, or ἀλλ' εἵκέ θ' ἡμῖν. —Martin: ἀλλ' εἵκε μύθῳ. (So Nauck.)—Meineke: ἀλλ' εἵκε δῆμῳ. (He afterwards acquiesced in εἵκε θυμῷ as = 'yield in thy mind,' but then desired καὶ μετὰστασιν τίθου as = μετὰστηθι.)—Mekler: ἀλλ' εἵκε καὶ σύ. —Mr J. G. Smith suggests, ἀλλ' εἰ γε θυμοῖ: this is ingenious, but the γε is unsuitable.

782 ἐν κτήμασι πίπτεις. These words have provoked a curious variety of interpretation and of conjecture. Besides the version defended in my note, the following have been proposed. (1) 'Love attacks rich men.' (Hermann: 'Non videtur mihi dubitari posse quin κτήματα pro opulentis ac potentibus dixerit.') (2) 'Love attacks cattle': κτήμασι = κτήνεσι (Brunck). (3) 'Love falls on his slaves,' *i.e.* falls on men, so as to enslave them,—κτήμασι being proleptic. This was Schneidewin's view, who compared Lucian *Dial. Deor.* 6. 3 where Hera describes Zeus as ὅλως κτήμα καὶ παιδιὰ τοῦ Ἑρωτος. But surely it is one thing for Hera to say that Zeus is 'the very chattel and plaything of Love,' and quite another thing to suppose that Sophocles

here meant to say, 'Love falls upon his chattels.' κτήμα, in this sense, suits humorous prose, but not elevated poetry.

The conjectures have been numerous. (1) Keeping the rest, instead of κτήμασι Dindorf proposes λήμασι (1860 Oxon. 3rd ed.), or ἐν τ' ἀνδράσι (1863 Leipsic 4th ed.): Blaydes, σώμασι (or νεάνισι as a trisyll.): Hartung, στήθεσι: Meineke, δώμασι: Musgrave, σχήμασι (*titulos dignitatesque invadis*). Seyffert, βλέμμασι. (2) Some would change the verb, with or without changing κτήμασι. Blaydes: εἰν ὄμμασι παίζεις (or -ν ἴζεις). He also mentions an old conject., εἰν ὄμμασιν ἵπτῃ ('hardest through the eyes'?).—Pallis: ἐν δέργμασιν ἴζεις.—Semitelos: ἐν κτήμασι τίκτει ('art born amid wealth').

797 f. τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς | θεσμῶν. If πάρεδρος is sound here, the first two syllables are equivalent to the first long syllable of a dactyl. The following examples are furnished by Pindar. In each case I give the antistrophic verse along with the verse in which the example occurs. The example itself is printed in thicker type.

(1) *Ol.* 10 (11).

1st epode v. 17

καὶ χάλκ|εος Ἄρ|ης| τράπε δὲ | Κύν|εια μάχ|α καὶ ὑ|πέρβι|ον Λ ||

2nd ep. v. 40

οὐ πολλ|ὸν ἴδε | πατρ|ίδα πολ|ὺ | κτείανον ὑπ|ὸ στερε|ῶ πυρ|ὶ Λ ||

(2) *Fyth.* 11.

1st strophe v. 4 *ματρὶ* | παρ Μελ|αν χρυσ|έων | ἐς ἄδυ|τον τριπόδ|ων Λ ||  
1st antistr. v. 9 ὄφρα | Θέμιν ἱερ|άν Πυθ|ῶν|ά τε καὶ | ὀρθοδ|ίκαν

(3) *Nem.* 7.

4th str., v. 70 *Εὐ|ξενίδα* πάτρ|αθε | Σώ|γενες ἀπ|ομνύω Λ ||

4th antistr., v. 78 κολλ|ᾷ χρυσ|ὸν | ἐν τε | λευκ|ὸν ἐλέφ|ανθ' ἀμᾶ Λ ||

[Here, ξενῖδᾶ πάτρ=ᾗ χρυσῶν. This is a very rare instance of ὕ in the subst., though χρύσεος is frequent.]

(4) *Isthm.* 3.

4th str., v. 57 θεσπεσί|ων ἐπέ|ων λοιπ|οῖς ἀθ|ύρειν ||

4th ant., v. 63 ἔρνεῖ | Τελεσι|δά. τόλμ|α γὰρ | εἰκῶς ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into ˘ ˘ has the special excuse of a proper name.

836—838 L gives the verses thus:

836 καίτοι φθιμένα [with ω over α] μέγ' ἀκούσαι

837 τοῖς ἰσοθέοις ἔγκληρα λαχεῖν

838 ζῶσαν καὶ ἔπειτα θανούσαν.

The following opinions on this passage claim notice. (1) Hermann, omitting v. 838, transposed the two other verses thus:—

καίτοι φθιμένῳ τοῖς ἰσοθέοις  
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

Thus the pivot of his criticism was the belief that μέγ' ἀκοῦσαι, being sound, should close a paroemiac. So Dindorf, too, formerly gave the passage (3rd ed. Oxon., 1860). [In his 6th Leipsic ed. (cur. Mekler, 1885) it is, καίτοι φθιμένῳ τοῖσι θεοῖσιν | σύγκληρα λαχεῖν μέγ' ἀκοῦσαι.] Bergk also rejects 838. (2) G. Wolff refers to the schol. on 834: καρτερεῖν σε χρή, ὥς καὶ ἡ Νιόβη ἐκατέρησεν, καίτοι θειοτέρου γένους τυγχάνουσα. Ταντάλου γὰρ ἦν τοῦ Διὸς.—Παραμυθούμενος αὐτήν, θεὸν φησὶ τὴν Νιόβην. Hence Wolff inferred that the Schol. read a verse, now lost, in which Antigone was exhorted to be patient (καρτερεῖν). He suggested σὲ δὲ καὶ τλῆναι πρέπον ὥς κείνην, to come immediately before ζῶσαν καὶ ἔπειτα θανοῦσαν. He also changed the full stop after θνητογενεῖς to a comma, and καίτοι to καὶ τῷ. The obvious reply to Wolff's theory is that the Schol.'s paraphrase, καρτερεῖν σε χρή, etc., refers to what the Chorus *suggests*,—not, necessarily, to what it *says*,—'Niobe was a goddess, and you are a mortal' (and mortals expect suffering: therefore, if she was patient, you well may be so).

(3) Wecklein, too, assumes the loss of a verse. In 836 f. he reads

καίτοι φθιμένῳ μέγα τὰκοῦσαι  
τοῖσι θεοῖσιν σύγκλημα λαχεῖν,

and indicates a lacuna between these verses and ζῶσαν καὶ ἔπειτα θανοῦσαν. His grounds are not G. Wolff's, but merely (a) the unsatisfactory sense, (b) the fact that at vv. 817 ff. we have six, and not five anapaests. [On this point, see Appendix on 155 ff.] Nauck's view is similar.

(4) Bellermann is disposed to agree with those who, like Hermann, Dindorf, and Bergk, reject 838. He remarks: 'Besonders auffallend ist ζῶσαν, da im *Leben* Antigones und Niobes keinerlei Ähnlichkeit gefunden werden kann.' This objection I venture to think that I have answered; see n. on 834—838, p. 153.

(5) Semitelos gives:—

καὶ τῷ φθιμένων θαῦμα γ' ἀκοῦσαι  
τοῖσι θεοῖσιν σ' ἔγκληρα λαχεῖν  
ζῶσαν καὶ ἔπειτα θανοῦσιν,

i.e., 'Many among the dead will marvel to hear that in *life* thou didst win the same lot as a goddess (Niobe), and afterwards (after thy death) the same lot as the dead.' Are the dead to marvel, then, at the appearance among them of one who had seemed to be lifted out of the ranks of ordinary mortals?

904—920 This famous passage affords one of the most interesting exercises for criticism which can be found in ancient literature. Is it

indeed the work of Sophocles? Or was it interpolated, after his death, by his son Iophon? The anonymous *Life of Sophocles* records a statement by the biographer Satyrus<sup>1</sup> (c. 200 B.C.) that the poet died in the act of reading the *Antigone* aloud. It has been suggested that he may then have been employed in revising the play, with a view to reproducing it; and that Iophon, in completing the task, may have brought in these verses. Another possibility is that they were due to the actors, whose innovations Lycurgus sought to check as early as c. 330 B.C. At any rate these verses were recognised in the text of Sophocles at the time when Aristotle composed his *Rhetoric*,—i.e., not later than c. 338 B.C.

The first impression which the passage tends to produce is well described in the simple and direct words of Goethe, as reported by Eckermann. 'In the course of the piece, the heroine has given the most admirable reasons for her conduct, and has shown the noble courage of a stainless soul; but now, at the end, she puts forward a motive which is quite unworthy of her, ('ganz schlecht,') and which almost borders on the comic.' And then Goethe expresses the hope that scholars will prove the passage to be spurious.

Among those who think it genuine, few, perhaps, would say that it is good. A large majority would allow that, at the best, it requires some apology. The question comes to this:—Can the faults of the passage, as they appear to a modern taste, be excused by a peculiarity in ancient modes of thought? Or are they such as to make it inconceivable that any great poet, ancient or modern, should have embodied the passage in a work of art?

At v. 458 Antigone said that she had buried her brother, in defiance of Creon's edict, because she deemed that no mortal 'could override the unwritten and unfailing statutes of heaven.' 'Not through dread of any human pride could I answer to the gods for breaking these.' 'The justice that dwells with the gods below' (451) requires that rites should be paid to the dead by the living; and, among the living, that duty falls first upon the kinsfolk. This is a perfectly intelligible principle; and everything else that Antigone says or does is in harmony with it. But here she startles us by saying that she would *not* have braved Creon, and obeyed the gods, if it had been merely a husband or a child that had been lying unburied. Yet her religious duty would have been as clear—on her own principle—in those cases as in this. Would she have been prepared, then, to suffer that punishment beyond the grave which she formerly professed to fear (459)? Or does she now suppose that the gods would pardon a breach of the religious duty in any case except that of a brother? Whichever she means, her feet slip from the rock on which they were set; she suddenly gives up that which, throughout the drama, has been the immovable basis of her action,—the universal and unqualified validity of the divine law.

<sup>1</sup> See *O. C.* p. xli.

But this is not all. After saying that she would not have thus buried husband or child, she adds this explanation. 'The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again.' She has not buried even her brother, then, simply because he was her brother; but because he was her last brother, and there could not now be any more. The inference is that, if Polyneices had not been a relative unique in his own kind, she might have thought twice. This astonishing view is at once explained by the origin of the verses which contain it (909—912). They are a tolerably close metrical version—and a very poor one, too—of the reason given by the wife of Intaphernes for saving her brother rather than her husband or one of her children. (Her. 3. 119: see comment. on 909 ff.)

Now, the 'primitive sophism' employed by the wife of Intaphernes, and the tendency to exalt the fraternal tie, are things which we may certainly recognise as characteristic of that age. And it is true that Aeschylus has some quaint subtleties of a similar kind: as when Apollo defends Orestes on the ground that a man's mother is not, properly speaking, his parent (*Eum.* 658); and when Athena votes for Orestes because she herself had had no mother at all (736).

But all that is beside the question here. We have to ask ourselves:—In adopting the argument used by the wife of Intaphernes, could a great poet have overlooked the absurdities involved in transferring it from the living to the dead? Moriz Seyffert suggests an excuse, to this effect:—'She means that, if she had not buried him, she would not have had his love when (in the course of nature) she joined him in the world below.' But such a motive would have been independent of the fact that no other brother could be born to her. And another brother—also dear to her—was already in the world of the dead (cp. 899 n.). The plain fact is that the composer who adapted the words from Herodotus was thinking only of the rhetorical opportunity, and was heedless of everything else. Remark particularly verse 908, which prefaces the four verses paraphrased from the historian:—*τίνας νόμου δὲ ταῦτα πρὸς χάριν λέγω*; There is a certain tone of clumsy triumph in that, strongly suggestive of the interpolator who bespeaks attention for his coming point. The singularities of diction in vv. 909—912 have been noticed in the commentary.

The considerations which have been stated above render it incredible to me that Sophocles should have composed vv. 905—912: with which v. 913 on the one side, and v. 904 on the other, closely cohere. A. Jacob,—who, in 1821, first brought arguments against the genuineness of the passage,—was content to reject vv. 905—912. And Schneidewin, sharing his view, proposed *μέντοι* (or *μόνη*, to precede *Κρέοντι*) for *νόμῳ* in v. 914. The sequence would then be,

904 καίτοι σ' ἐγὼ τίμησα τοῖς φρονούσιν εἶ.

914 Κρέοντι μέντοι ταῦτ' ἔδοξ' ἀμαρτάνειν, κ.τ.λ.

But v. 904 has thoroughly the air of a preface to a specific self-justification. If it was followed merely by the statement, 'Yet Creon thought me wrong,' both v. 904 and v. 914 would be very weak. Again, it is evident that v. 913 could not directly follow v. 903, since the νόμος mentioned in 914 would not then have been stated. Now observe, on the other hand, how fitly v. 921 would follow 903:—

τὸ σὸν

903 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.  
921 ποῖαν παρεξελθοῦσα δαιμόνων δίκην;

Verse 921 is in every way worthy of Sophocles; nor does any just suspicion rest on 922—928. I agree, then, with those who define the interpolation as consisting of vv. 904—920.

H. Macnaghten (*Journ. Philol.* xxiv. 171—177, 1896) thinks that τοιάδ' ἄρνυμαι in 903 means, 'I win a like recompense,'—viz., *love*, such as she had already merited from her parents, and from Eteocles. Verses 904—912 were interpolated by some one who took τοιάδ' ἄρνυμαι (as it has usually been taken) to mean 'the recompense of a cruel death.' In 913 f. (the verses which originally came next after 903) τοῖωδε... νόμῳ means 'the law which bids honour the dead.' But surely the words τοιάδ' ἄρνυμαι must be read in the light of 891—896: they can only refer to her *doom*. Thus indeed, as the able critic says, they have been universally understood 'for more than 2000 years.'

In conclusion, it will be proper to state the principal arguments (not already noticed) which have been used to defend the authenticity of the passage.

(1) Bellermann's defence (in the Wolff-Bellerm. ed., pp. 83 f.) is, perhaps, the most ingenious. He argues, in effect:—She does not give up her original motive,—the religious duty. But she feels that this duty has degrees, answering to degrees of relationship. No one could be held bound to *give his life* in order to bury a stranger; and so, from the zero point, the scale of obligation rises, till it becomes strongest in the case of a brother. Here, then, as everywhere, her sole motive is the divine command. She merely says:—'I can imagine breaking that command in any case—yes, in a husband's or in a child's—*sooner than* in the case of this brother.' This is psychologically natural. The duty which occupies us at a given moment is apt to seem the most imperative; and the mind seizes on every thought that can enforce it. It does not follow that, if the supposed cases had been real, Antigone would then have acted as she now imagines. She knew the feelings of a sister; she had never known those of wife or mother.

To this I should reply:—The sliding-scale theory of the religious duty here involves a fallacy, from the Greek point of view. Greeks distinguished between the obligation in respect to *θυραῖοι* and in respect to *οἰκέιοι*. A husband and child are on the same side of that line as a brother. [In Her. 3. 119 *οἰκήτιοι* is the term which comprehends all three relationships.] It is true that, if the dead had been a mere

stranger, she could not have been deemed *ἐταῖρος* (cp. 255 f. n.) for declining to bury him at the cost of her own life. But her duty towards husband or child would have been the same in kind as her duty towards her brother. Besides, Bellermann's subtlety invests the crude and blunt sophistry of the text with an imaginative charm which is not its own. If the psychological phase which he supposes in the heroine had been expressed by the poet, such an expression must have preserved the essential harmony between her recent and her present attitude of mind.

Thudichum<sup>1</sup> also holds that Antigone is still loyal to her former principle. But now—so near to death, and condemned by all—she wishes to declare, in the most impressive manner, how overmastering was the sense of religious duty which he obeyed. It was not through insolence that she defied the State. She would have deferred to it in almost any imaginable case—but here she could not.—This is in general accord with Bellermann's view, but differs from it in giving the passage a more external character;—one of self-defence rather than of self-communing; and that is no gain, either in dignity or in pathos.

(2) Boeckh and Seyffert, in their editions of the play, take a bolder line. They agree in thinking that Antigone has abandoned the lofty ground on which she had formerly justified her action.

Boeckh concedes that this passage 'destroys the grandeur of her conduct.' She has now attained to a perception that she did wrong in breaking Creon's law. And, at the moment when that noble illusion fails her, 'the poet permits her to catch at such support as sophistry can lend to despair.'

Seyffert's conception is more refined; it is, in fact, related to Boeckh's much as the harmonising theory of Bellermann is related to that of Thudichum. She had acted, says Seyffert, from an elevated sense of religious duty. She finds herself condemned by all. The enthusiasm of her religious faith has been chilled; she is helpless and hopeless; her troubled thoughts fall back on the one thing of which she still feels sure,—the deep human affection which bound her to her brother.

Now, of Seyffert's view we may say, first, what has been said of Bellermann's,—that it is an idealising paraphrase of a crude text. But there is a further and yet graver objection,—one which applies alike to Seyffert and to Boeckh. After this disputed passage, and at the very moment when she is being led away to death, she says:—'If these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.' (925 ff.) Here the poet identifies his heroine, in one of her latest utterances, with the principle on which the catastrophe turns. Creon *is* punished by the gods; and his punishment is the token that they approve of Antigone's conduct. In the very last words which

<sup>1</sup> *Jahresbericht d. Gymn. z. Büdingen*. Schulj. 1857—8, pp. 33 ff., quoted by Semitelos, p. 600.

she speaks she describes herself as τὴν εὐσεβίαν σεβίσασα. (943.) Thus, in two different places—both of them subsequent to the suspected passage—she stands forth distinctly as the representative of the great law which had inspired her act. Is it probable—would it be endurable—that at a slightly earlier moment,—in vv. 905—912,—she should speak in the tone of one to whom that divine law had proved a mockery and a delusion,—who had come to feel that thence, at least, no adequate vindication of her conduct could be derived,—and who was now looking around her for such excuse, or such solace, as could be found on a lower range of thought and feeling?

No; if this passage is to be defended at all, it must be defended from such a point of view as that taken by Bellermand, not from that of Seyffert or of Boeckh. Goethe's wish can never be fulfilled. No one will ever convince every one that this passage is spurious. But every student of the *Antigone* is bound to reflect earnestly on this vital problem of the text,—the answer to which must so profoundly affect our conception of the great drama as a whole.

966 f. Wieseler's conjecture, παρὰ δὲ κνανεῶν σπιλάδων (for πελαγέων) διδύμας ἄλως, published in 1857 (*Ind. Lectt. Götting.* p. 10), has been received by some editors. Bergk proposed Κνανεῶν σπιλάδας, to avoid παρά with the genitive, which is, indeed, an insuperable objection to σπιλάδων: but then, with the change of case, the probability of the emendation is still further diminished.

Other readings are:—Wecklein, παρὰ δὲ κνανέων (sic) σπιλάδων διδύμας πέτρας (for ἄλως). | Meineke, παρὰ δὲ κνανέων τεναγέων διδύμας ἄλως, comparing Scymnus Perieget. 724 εἴτ' αἰγιαλὸς τις Σαλμυδησοῦς λεγόμενος | ἐφ' ἑπτακόσια στάδια τεναγώδης ἄγαν.—Hartung alters more boldly:—παρὰ δὲ Κνανέων (sic) διδύμαις ἄλως | ἀκταῖς Βοσπορίαις Ὀρηκῶν Ἄρης | Σαλμυδησίος ἀγχιπτόλεμος.

1034 f. The MSS. give κοῦδὲ μαντικῆς | ἄπρακτος ὑμῖν εἰμι τῶν δ' ὑπαὶ γένους.

(1) For ἄπρακτος, H. Stephanus conjectures ἀπρατος: Nauck, ἀγευστος: Pallis, ἀτρωτος or ἀπληκτος.

(2) The words τῶν δ' ὑπαὶ γένους have given rise to many conjectures, which, as I cannot but think, are unnecessary. Brunck is content with τῶν for τῶνδ', and Blaydes with τῶν γένους ὑπο. But others have sought to obtain the sense, 'and by my kinsmen': thus Hermann, τῶν δ' ὑπ' ἐγγενῶν. Dindorf (omitting εἰμί) τῶν δὲ συγγενῶν ὑπο: Schneidewin, τῶν δ' ὑπ' ἐν γένει: Nauck, τοῖσι δ' ἐν γένει. Donaldson, again, proposes τῶν ὑπ' ἀργύρου. Seyffert, γόνους (for γένους), to be taken with ἐξημπολήμαι: i.e., 'by whom I have long since been relieved of my son' ('who have long since alienated my son's loyalty from me').—Wolff strangely proposed μῶν for τῶν δ'.—Moriz Schmidt supposes that either two or four verses for the Chorus have been lost after 1032. Then πρόσβν in 1033 would be said by Creon to the Chorus, not to Teiresias. He also thinks that one verse of Creon's has dropped out after 1034.



1080—1083 Boeckh denies that there is any reference, direct or indirect, to the war of the Epigoni. He takes the verses as merely stating a general axiom: 'All cities, becoming hateful [*ἐχθραί*, to the gods], are convulsed by calamity,'—when dogs, etc., defile their altars with carrion. This, surely, robs the seer's words of all force and point. Schneidewin, agreeing with Boeckh, takes *ἐχθραί* as 'hateful to the Erinyes' (1075). Semitelos, favouring the same view, amends thus: *ἐχθραι* [the subst., for *ἐχθραί*, adj.] *δὲ πᾶσαι συνταράσσουσιν πόλεις*, i.e., 'intestine factions.'—Kvčala would place verses 1080—1083 immediately after v. 1022, when *ἐχθραί*, as 'hateful to the gods,' would be interpreted by the neighbouring *θεοί* in 1020.

Erfurdt, with whom Hermann agrees, supposes a reference to the war of the Epigoni. My commentary has shown how far, and in what sense, I think that view correct. Wex finds an allusion to the war made by Athens on Thebes, in order to enforce burial of the Argives. But then, as Herm. says, Athens must have been specially indicated.

In 1081 Seyffert writes *τὰ πράγματα* for *σπαράγματα*, with *καθίγιςαν*, understanding, 'Hostile to thee, all the cities will be [Bergk's *συνταράσσονται*] in tumult, whose affairs have been polluted by birds,' etc., that carry pollution *ἐστιοῦχον ἐς πόλιν* (for *πόλιν*), 'to the region near the altars.' His idea was that the affairs of the cities would be impeded by unfavourable auspices.—Nauck also conjectures *ἐστιοῦχον ἐς πόλιν*, but refers it to the birds:—'the sky that contains their homes,'—the *πόλος* that is their *πόλις* (Ar. *Av.* 179).—Other emendations of *πόλιν* are the following. Dobree (*Adv.* 2. 31), *σποδόν*: Blaydes, *δόμον*, *πέδον*, *πυράν*, or *φλόγα*: Wieseler, *πάλην* as = *τέφραν*, *σποδόν*.—Schneidewin would write *ἐς φλογοῦχον ἐστίαν* (or *ὀμφαλόν*): Semitelos, *αὐτεως ἐς ὀμφαλόν*, comparing Pind. fr. 45. 3.

1165 f. *τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες*.—The conjectures are of two classes, according as they retain *τὰς γὰρ ἡδονὰς*, or require *καὶ γὰρ ἡδοναί*. (1) Blaydes proposes *τὰς γὰρ ἡδονὰς | ὅταν προδῶ τις, ἄνδρ' ἔτ'*. Mekler, *τὰς γὰρ ἡδονὰς | ὅταν προδῶ σῶμ' ἀνδρός*. Both these use the verb in the same sense as if we retained *προδῶσιν ἄνδρες*. The only object, then, is to avoid the plur. *ἄνδρες* before *τοῦτον*: but the plur. is quite admissible.—Herm. Schütz suggests *τὰς γὰρ ἡδονὰς | ὅταν προῶσιν ἄνδρες*. The act., though much rarer in this sense than the midd., is defensible: cp. Thuc. 8. 32 *τὰς ναῦς...προήσειν*. But the open *οι* is unexampled in tragic dialogue, though we find open *οι* (as in *αὐτοέντης, προεΐπας*). I had thought of *παρῶσιν* ('remit,' then, 'give up,' O. C. 1229 n.), but now believe *προδῶσιν* to be sound.—(2) Wecklein *ὅταν γὰρ ἡδοναί | βίον προδῶσιν ἀνδρός*.—Semitelos: *καὶ γὰρ ἡδοναί | ὅτου 'ποδρῶσιν ἀνδρός* ('when a man's pleasures take flight').—Hartung (omitting 1167): *καὶ γὰρ ἡδοναί | οὗς δὲν προδῶσιν, ἀνδρας οὐ τίθημι ἐγώ*.—Seyffert's reading has been noticed in the commentary.

1207 In the history of the word *παστίς* two points, at least, are clear. (1) Writers of the 5th and 4th centuries B.C. used the word to denote a portico, or a corridor, supported by pillars. In Her. 2. 148 *παστάδες*

are pillared corridors dividing, and connecting, the groups of chambers in the Labyrinth near Lake Moeris. In Her. 2. 169 παστάς is a structure like a gallery, or cloister, built on to one side of an open court (αὐλή) in a temple. Doors opened from the παστάς into a sepulchral chamber. In Xen. Mem. 3. 8. 9 παστάδες are the open porticoes, or verandahs, of dwelling-houses, which receive the winter sunshine. (2) The word παστάς was especially associated with the θάλαμος or bed-room of a married couple. In Eur. Or. 1371 a Phrygian slave escapes from Helen's apartments in the house of Menelaus by climbing παστάδων ὑπὲρ τέρεμνα, i.e. over the roof-beams above the colonnade or peristyle (παστάδες) of the women's court. Theocritus (24. 46) uses παστάς as = θάλαμος,—the bed-room of Amphytrion and Alcmene: ἀμφιλαφῆς δ' ἄρα παστὰς (the wide chamber) ἐνεπλήσθη πάλιν ὄρφνης. So παστός in Lucian Dial. Mort. 23. 3: νεανίαν, οἷος ἦν ἐκ τοῦ παστοῦ (as he came forth from the bridal chamber).

Then the word is often joined with θάλαμος in epitaphs on young brides or maidens: Anthol. P. append. 248 οὐπω νυμφεῖον θαλάμου καὶ παστάδος ὥρης | γευσάμενην: ib. 9. 245 δυσμοίρων θαλάμων ἐπὶ παστάσιν οὐχ Ὑμέναιος | ἀλλ' Ἀιδης ἔστη πικρογάμου Πετάλης (by Antiphanes, 1st cent. B.C.). So παστός, Kaibel Epigr. 468 ἐκ δέ με παστῶν νύμφην κἄγχ (sic) θαλάμων ἤρπασ' ἄφνωσ' Ἀῖδας.

The three last passages suggest that παστάς was a part of the θάλαμος, which could stand poetically for the whole. But what part? We might suppose, an external portico. Against this, however, is the fact that the παστός is once, at least, placed definitely within the θάλαμος, as though it were a synonym for the marriage-bed: Anthol. P. 7. 711 χρύσεων παστός ἔσω θαλάμων. Possibly it was some arrangement of pillars specially associated with the interior of the θάλαμος,—whether in a recess containing the bed, or otherwise.

Here, I believe that the poet used παστάς simply for θάλαμος, without reference to any columnar character of the rocky tomb.—The word is probably compressed from παραστάς (pilaster, *antá*): thus παραστάδες can mean, 'a vestibule' (Eur. Ph. 415), as παστάς also can (Anth. 6. 172).

127J f. τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις  
ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά.

The following conjectures illustrate the difficulties which some critics have felt here. (1) Musgrave proposed, τὰ μὲν πρὸ χειρῶν, τὰ δ' ἐφορῶν, τά γ' ἐν δόμοις | ἔοικας ἦκων κύντατ' ὄψεσθαι κακά. He understood: '(having) one sorrow in thy hands (viz., Haemon's corpse), and giving charge concerning another [viz., concerning Antigone's body, which Creon had consigned to the guards], thou art likely, on arrival, to see most cruel woes in thy house.' He compared Eur. Suppl. 807 τὰ κύντατ' ἄλγη κακῶν (the idea of 'cruel,' or 'ruthless,' coming from that of 'shameless,' as in ἀναιδής, *improbis*).—(2) Brunck: φέρεις for φέρων, and ἦκων for ἦκειν, so that καὶ τάχ' = 'full soon.'—(3) Semitelos adopts Brunck's changes and makes some others,—thus: τὰ μὲν πρὸ χειρῶν τάδε φέρεις, ἀ δ' ἐν δόμοις | εἴακας, ἦκων καὶ τάχ' εἰσέψει κακά. [He

does not explain εἶακας, but perh. intended it to mean, 'hast permitted to happen.'—(4) Hartung: φέρειν for φέρων. He understands: 'thou seemest to bear some woes in thy hands, and to have come (in order) full soon (καὶ τάχ') to see the woes in the house.'—(5) Blaydes adopts φέρειν, and also changes ἦκειν καὶ into εἰσήκων.—(6) Wieseler (*Lectio-katal.*, Götting. 1875—6) proposes εἰκοστό' ἦκεις for εἰκοκας ἦκειν: meaning by εἰκοστόα woes that have naturally resulted from Creon's acts.—(7) Wex rejects v. 1280, εἰκοκας ἦκειν καὶ τάχ' ὀψεσθαι κακά. He supposes that the Messenger's speech was interrupted, after the word δόμοις (1279), by Creon's hurried question, τί δ' ἔστιν etc. The forged verse was designed to complete the unfinished sentence.—It is obvious that the easiest mode of smoothing the construction would be simply to transpose vv. 1279 f. Then τὰ μὲν πρὸ χειρῶν τὰδε φέρων, τὰ δ' ἐν δόμοις would be a case of parataxis (like that in 1112), = ὥσπερ τὰ πρὸ χειρῶν, οὕτω καὶ τὰ ἐν δόμοις. But neither this nor any other change is necessary.

1301 With regard to the traditional reading, ἡδ' ὀξύθηκτος ἦδε βωμία πέριξ, it is generally admitted that the first of the two epithets will not bear the figurative sense, 'with keen resolve.' Hence the conjectures have followed one of three courses.

(1) To read ὀξύθηκτω instead of ὀξύθηκτος, and introduce a subst. in the dat., meaning 'knife' or 'sword.' The readings of Arndt and Blaydes have been noticed in the commentary. Gleditsch, with much less probability, suggests ἡ δ' ὀξύθηκτω φασγάνῳ περιπτυχής.

(2) To retain ὀξύθηκτος, making the knife the subject of the sentence. Thus Hermann: ἡδ' ὀξύθηκτος οἶδε βωμία πτέρυξ: 'yonder keenly-whetted altar-knife knows (how she perished)':—the Messenger points to the knife, lying near the body. For πτέρυξ, 'blade,' cp. Plut. *Alex.* 16 ὥστε τῶν πρώτων ψαῦσαι τριχῶν τὴν πτέρυγα τῆς κοπίδος.—Hermann further supposes that, after v. 1301, something has been lost. He infers this from the scholium,—ὡς ἱερεῖον περὶ τὸν βωμὸν ἐσφάγη, παρὰ τὸν βωμὸν προπετής,—because it has the appearance of an attempt to explain a defective text.—Donaldson, adopting πτέρυξ, places the lacuna after βλέφαρα,—not, as Hermann does, after 1301. He also differs from Hermann in supposing that the Scholiast read something now lost. Hence, with the scholium for guide, he conjectures:—ἡ δ' ὀξύθηκτος ἦδε βωμία πτέρυξ | λύει κελαινὰ βλέφαρα [προσπίπτει δ' ἐκεῖ | σφάγιον ὅπως βωμοῖσι,] κωκύσασα μὲν, etc.

(3) To substitute ὀξύπληκτος for ὀξύθηκτος.—Thus Seyffert: ἡδ' ὀξύπληκτος ἦδε φοινίαν ἀπρίξ | λύει etc.: 'lo, this woman, sharply smitten with a deadly blow (φοῖν, sc. πληγὴν), from a tightly-clutched weapon (ἀπρίξ),' etc.—Wecklein (*Ars Soph. em.* p. 74): ἡδ' ὀξύπληκτος βῆμα βώμιον πέριξ ('at the altar steps').—Hartung: ἡ δ' ὀξύπληκτος βωμία περιπτυχής, 'crouching at the altar' ('um den Hausesheerd geschmiegt'),—to represent the Schol.'s προπετής.—Pallis: ἡδ' ὀξύπληκτος ἡμιν οἰκεία χερί.

1342 f. The traditional reading is ὅπα πρὸς πότερον [πρότερον L] ἴδω, πᾶ καὶ θῶ· πάντα γὰρ | λέχρια τάδ' [or τὰ τ'] ἐν χερσίν.

Verse 1342 is a dochmiac dimeter. But we cannot assume that the dochmiacs answered, syllable by syllable, to those in the strophic verse, 1320. Here, as often in dochmiacs, conjecture is rendered more uncertain by the fact that a dochmiac dimeter admitted of so many different forms. [A clear and accurate synopsis of all the forms in use is given by Schmidt, *Rhythmic and Metric*, p. 77.] It will simplify a study of the various treatments applied to this passage, if we note that they represent three different ideas, viz:—

(1) πάντα γάρ is to be kept, but without ejecting anything else from v. 1342. Therefore the strophic v., 1320, must be enlarged. Brunck and Boeckh take this view. So, in 1320, Brunck doubles πρόσπολοι, while Boeckh there writes (provisionally), προσπολοῦντες ἄγετέ μ' ὅ τι τάχος, ἄγετέ μ' ἐκποδών. This view is metrically unsound, since it breaks the series of dochmiac dimeters.

(2) πάντα γάρ is to be kept, but something else is to be omitted, in order that v. 1342 may be a dochmiac dimeter.—Seidler first proposed to omit ὅπα, which seems to me the right course. The strong argument for it is that, while the omission of ὅπα makes the metre right, we can also show how ὅπα first came in: it had been a gloss on πᾶ (see comment.). Bellermand is of the same opinion.—Others, keeping ὅπα, preserve πάντα γάρ by some different expedient. Thus Wunder: ὅπα πρὸς πότερον ἴδω· πάντα γάρ.—Kayser: ὅπα πρὸς πότερα κλιθῶ· πάντα γάρ. This is approved by a writer in the *Athenaeum* (May 5, 1888), who thinks that ἴδω πᾶ may have arisen from PA ΟΠΑΙ, and that the MS. reading is due to the blending of ὅπα πρὸς πότερα κλιθῶ with a v. l., πρὸς ὀπότερον ὅπα κλιθῶ.—Bergk: ὅπα πρότερ' ἴδω καὶ θῶ· πάντα γάρ.—Blaydes: πρὸς πότερον πρότερον ἴδω· πάντα γάρ.—Hermann: πᾶ θῶ, ὅπα πρότερον ἴδω. πάντα γάρ.—Gleditsch: ὅπα πρόστροπος κλιθῶ· πάντα γάρ.

(3) πάντα γάρ is to be omitted. This was first recommended by Nauck. Wecklein writes, ὅπα πρὸς πότερον ἴδω, πᾶ κλιθῶ· and brackets πάντα γάρ.—Pallis: ὅποι πρῶτον ἴδω, ὅπα καὶ κλιθῶ.—G. H. Müller: ὅπα προσπίσω· ἰώ, πᾶ κλιθῶ;—Semitelos: ὅπα πρὸς πότερον ἴδω καὶ κλιθῶ· | λέχρια πάντα γὰρ τάδ'· ἐπὶ κρατί μοι etc.,—omitting ἐν χερσίν, and assuming that πάντα γάρ has been wrongly transposed.



## INDICES.

### I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated.  
When the reference is to a *page*, p. is prefixed to the number. )( means, 'as distinguished from.'

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